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THE BOOK OF  
DECORATIVE FURNITURE





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# THE BOOK OF DECORATIVE FURNITURE ITS FORM, COLOUR, & HISTORY

BY

EDWIN FOLEY

FELLOW OF THE INSTITUTE OF DECORATIVE DESIGNERS

Author of "Some Old Woodwork," "Our Household Gods: their Design and Designers," &c. &c.

With One Hundred Reproductions in Full-Colour Facsimile of Drawings by the Author, and One Thousand Text Illustrations; Correlated Charts of British Woodwork Styles and Contemporaries; Decorative Furnishing Accessories; Principal Trees; &c. &c.



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THE ROOM OF  
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FURNITURE  
ITS HISTORY AND DEVELOPMENT

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THE ROOM OF  
FURNITURE



### IMPORTANT NOTE

FOR easy reference in handling this work it should be noted that the two pages immediately preceding each coloured plate is an interleaf descriptive of the plate, and therefore breaks the continuity of the text.

Subjects are often carried over from the page preceding the interleaf to the page following the coloured plate.





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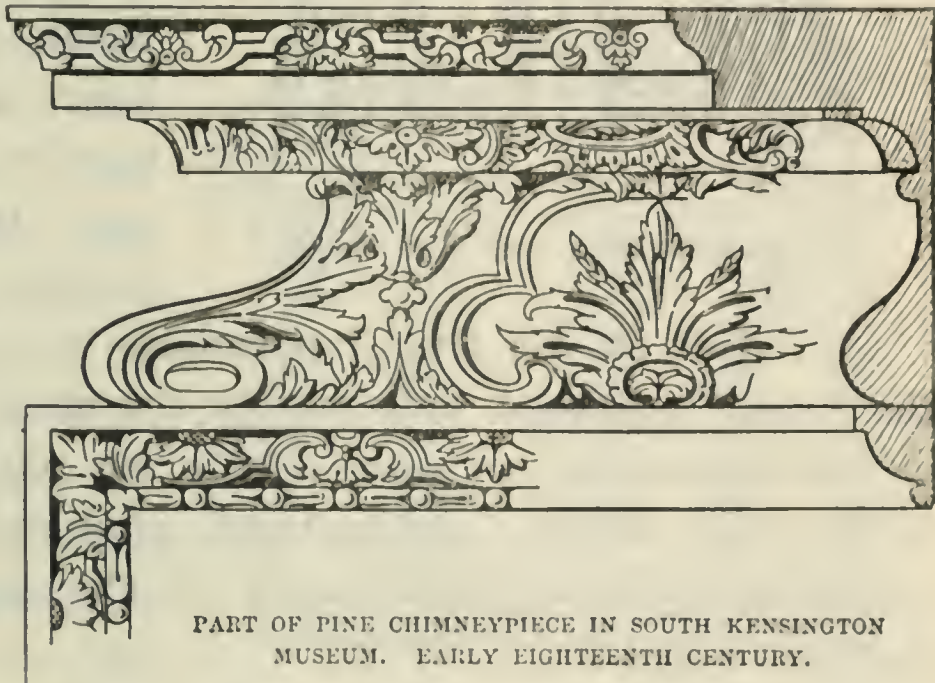
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## THE CHIPPENDALE SCHOOL OF GEORGIAN DECORATIVE WOODWORK

UNTIL the eighteenth century nearly all decorated furniture was formal, and obviously for show rather than for use: rough manners, general lack of taste and of means, incident upon civil war and faction, discouraging the making of domestic chattels, except for the use of king or noble. We now face an era of more diffused wealth and taste, when the household gods wear a more gracious and home-like garb, devoid alike of meanness or mere utilitarianism, and adapted both to the apartment and to the human users.

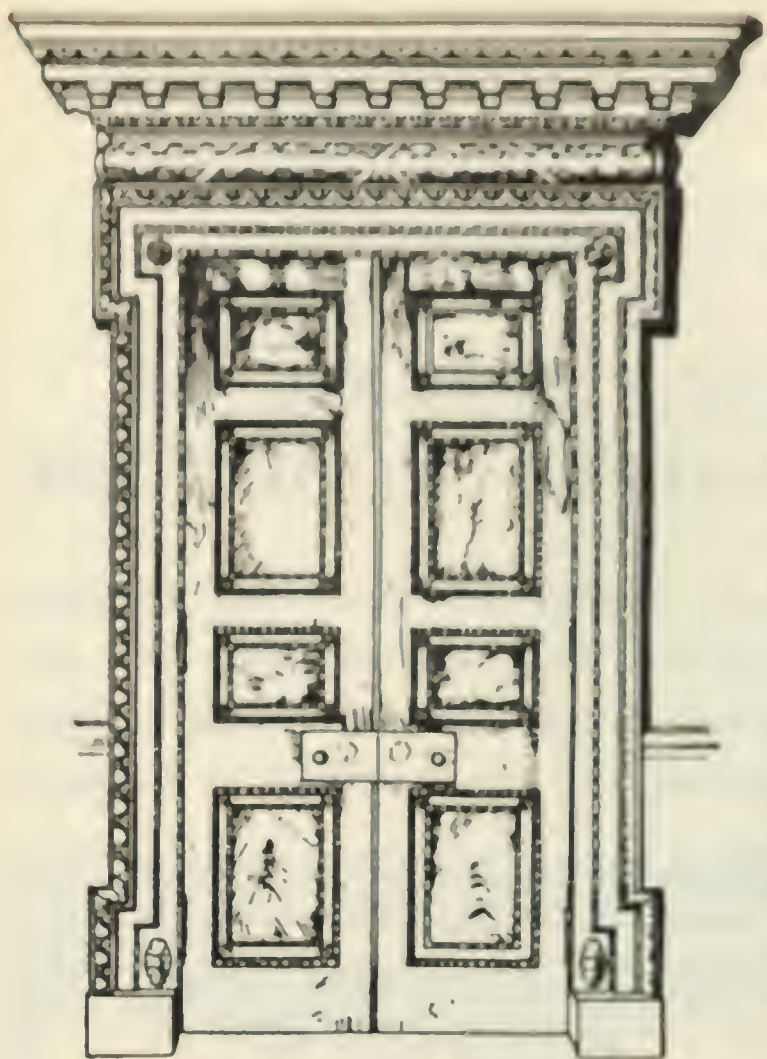


PART OF PINE CHIMNEYPiece IN SOUTH KENSINGTON  
MUSEUM. EARLY EIGHTEENTH CENTURY.

The years during which the Second of the Georges reigned are especially noteworthy in decorative woodwork history for the concurrence of three great factors: civil peace, Chippendale, and mahogany.

With the advent of Chippendale we enter also upon a period appealing to practical users of decorative woodwork. It is given to so few of us to live in Elizabethan or Stuart houses, that the





GEORGIAN DOORWAY. LONGFORD CASTLE.

furnishing and decoration of such homes is almost outside the practical sphere. Even the red-brick mansions of Queen Anne's days are not for many of us; but the solid houses, built during the reigns of the Georges, exist in such numbers, with typical ceiling and wall decorations, or painted soft wood panelling at least, that the study of decorative furniture passes from the abstract to the practical. Nor is this period the less interesting for two queries which confront the inquisitive lover of the eclectic yet distinctive modes prevalent throughout the reign of the Second George:—

(1) How far did the Chippendales—for there were three, though the second possessed indisputably the master-mind—merit the choice of their name as a generic title for eighteenth-century furniture other than strictly architectural, produced from about George II.'s accession until the appearance of the styles associated with the Brothers Adam?

(2) What shares had the father and son of the great Chippendale, and the minor makers of the period, in producing the style?

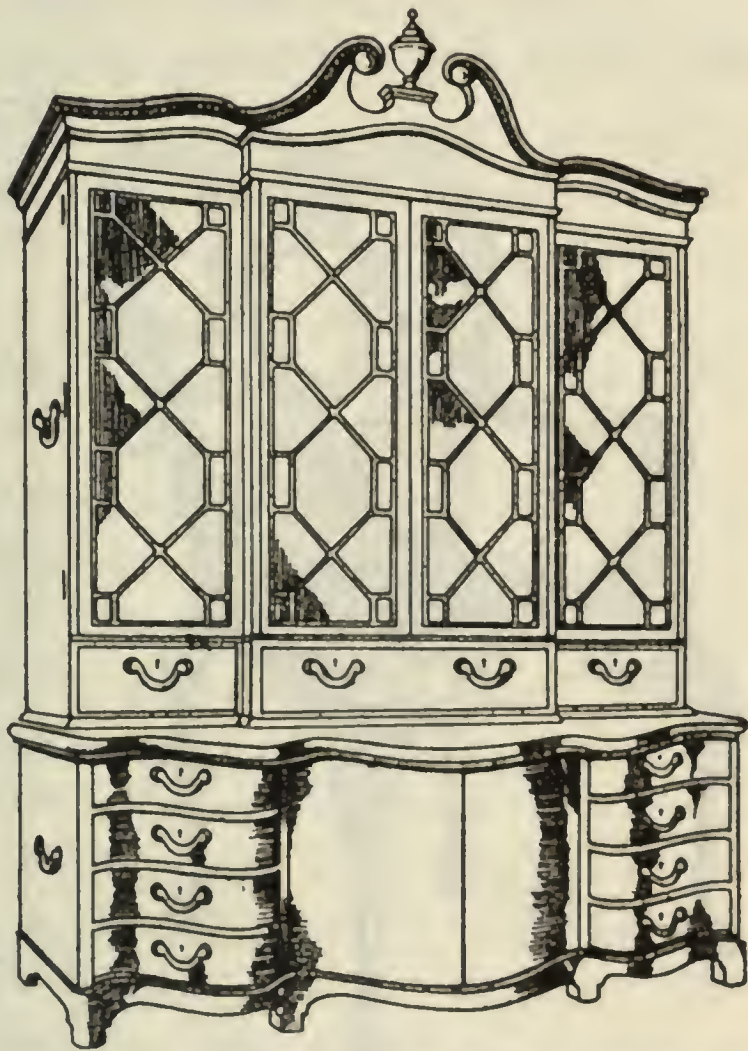
Concerning Thomas Chippendale II., the first known English cabinet maker of sufficient strength to assert himself independently and found a recognised "school," little is absolutely known outside parish registers, directories, advertisements, and his books. Walpole in his discursive anecdotes, though he tells us much concerning



## CHIPPENDALE SCHOOL OF GEORGIAN WOODWORK 3

men of whom we should never otherwise have heard, makes no mention of Chippendale; and the date of his death has only recently been discovered by the energy of Miss Constance Simon. The following may, however, be regarded as authentic. He was the middle member of three generations of Chippendales, all named Thomas, and all woodwork craftsmen. His father, Chippendale i.—for it will be convenient to number this Chippendale succession, although only Chippendale ii. looms largely in decorative furniture history—carried on business originally in Worcester, but tempted, possibly by ambition born of local fame, to seek metropolitan renown, migrated to London about 1720. By 1735 the status of the house of Chippendale was assured, and the firm's showrooms were a *rendezvous* of art and fashion. In the register of St. George's Chapel, Mayfair, is recorded a marriage between Thomas Chippendale ii. and Catherine Redshaw of St. Martins-in-the-Fields. The year after his marriage we find that Chippendale ii. took a shop in Conduit Street, Long Acre, from which in 1753 he removed to larger premises in St. Martin's Lane, where he had Hogarth as a neighbour and was near the birthplace of the Royal Academy.

In April 1755 the *Gentleman's Magazine* reports, in language which might not escape the censure of a zealous sub-editor of to-day, that "A fire broke out in the workshops of Mr. Chippendale,



CHIPPENDALE BOOK-CASE. 11 ft. by 11 ft. *Property of*  
GEORGE S. HOLMES, ESQ., CHARLESTON, S.C., U.S.A.



a cabinet maker, near St. Martin's Lane, which consumed the same, wherein were the chests of twenty-two workmen."

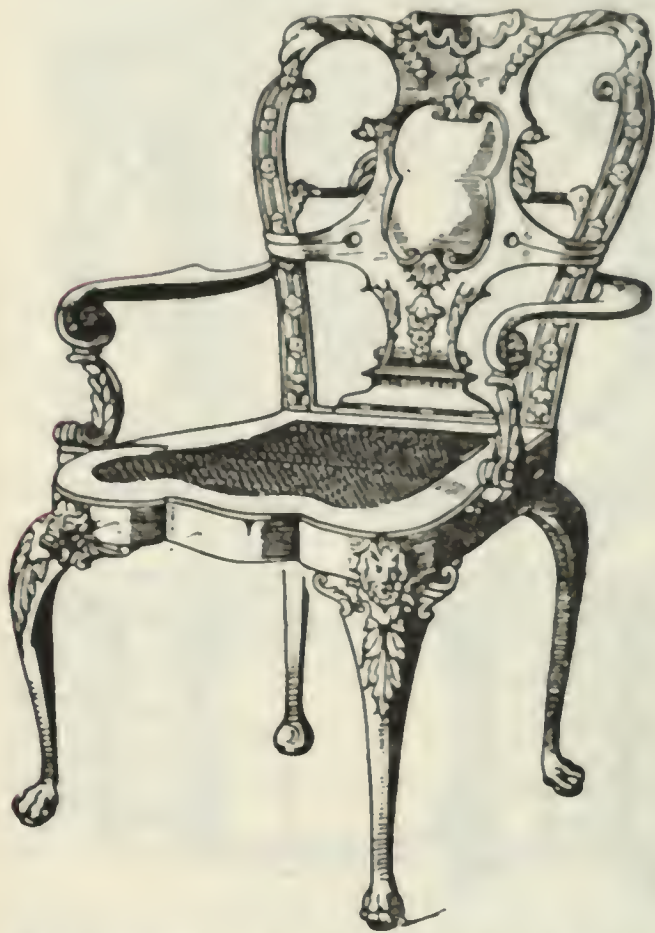
Chippendale's name again occurs in an issue of the *Public Advertiser* of February 1766: "Whereas by the death of Mr. James Rennie, late of St. Martin's Lane, Cabinet Maker and Upholder, the partnership existing between him and Mr. Thomas Chippendale is dissolved, and the Trade will for the future be carried on by Mr. Chippendale on his own account."

Evidence of Chippendale's rise to fame is given in the autograph album of the Society of Arts, John Street, Adelphi, where his signature, upon election as a member, will be found near those of Sir Joshua Reynolds, David Garrick, Gibbon the historian, Dr. Johnson, and others.

In 1762 was published the third edition of Chippendale's *Gentleman and Cabinet Makers Director*—the first edition of which had appeared in

1754—containing some two hundred plates, being forty more than in the two previous editions of 1754 and 1759.

By 1765 the vogue of Chippendale had apparently declined sufficiently to encourage the suggestion that he died between 1762 and 1765: the main ground for the error being, however, Manwaring's loosely-worded reference to Chippendale as a "late very ingenious writer." Manwaring evidently intended the term "late" to be identical with "recent," for it was not until November 13th, 1779, that the burial entry of Thomas Chippendale II. occurs in the register of Saint Martin's Church.



EARLY CHIPPENDALE ARM-CHAIR. SOANE MUSEUM.

## PLATE LI

### MAHOGANY AND GILT GEORGIAN SUITE IN THE GALLERY AND GREEN DRAWING-ROOM OF LONGFORD CASTLE

By permission of the EARL OF RADNOR

Length of Daybed, 7 feet; height, 2 ft. 10 in.

Height of pedestals, 4 ft. 6 in. *Circa 1730*

THE essentially Dutch cabriole-leg walnut furniture, associated with the coming of William the Third, was succeeded by a heavily florid mahogany gilt (or semi-gilt) phase, usually described as early Georgian, with its liking for the Greek key and other classic details. George the First was devoid of taste, and the clumsy imitations of French art which prevailed at Herrenhausen were transplanted to England, as his contribution towards the development of his new subjects' decorative modes.

There fortunately followed, ere the close of his reign—somewhat curiously through the Gallic tastes of speculators who had profited by the South Sea Bubble and the financial schemes of John Law—a distinct affection for lighter Régence forms of Louis xv.

Longford Castle contains several specimens of the transition between these two modes; of work in which the heavy hand of William Kent the architect is visible, and of Chippendale's more characteristic mode. Chief among them is the mahogany and gilt suite in the Gallery and Green Drawing-Room, near the Queen's chamber; that circular apartment of which Lord Coleraine in his Longford Inventory writes—



"The Third Round Tow'r (most used and least)  
 Having two Bedchambers (the house's best),  
 Where the two happiest queens that e'er did reign  
 The first and second Elizabeth have layn."

The "second Elizabeth" being the Queen of Bohemia; the first being, it is perhaps unnecessary to mention, our own Queen Bess.

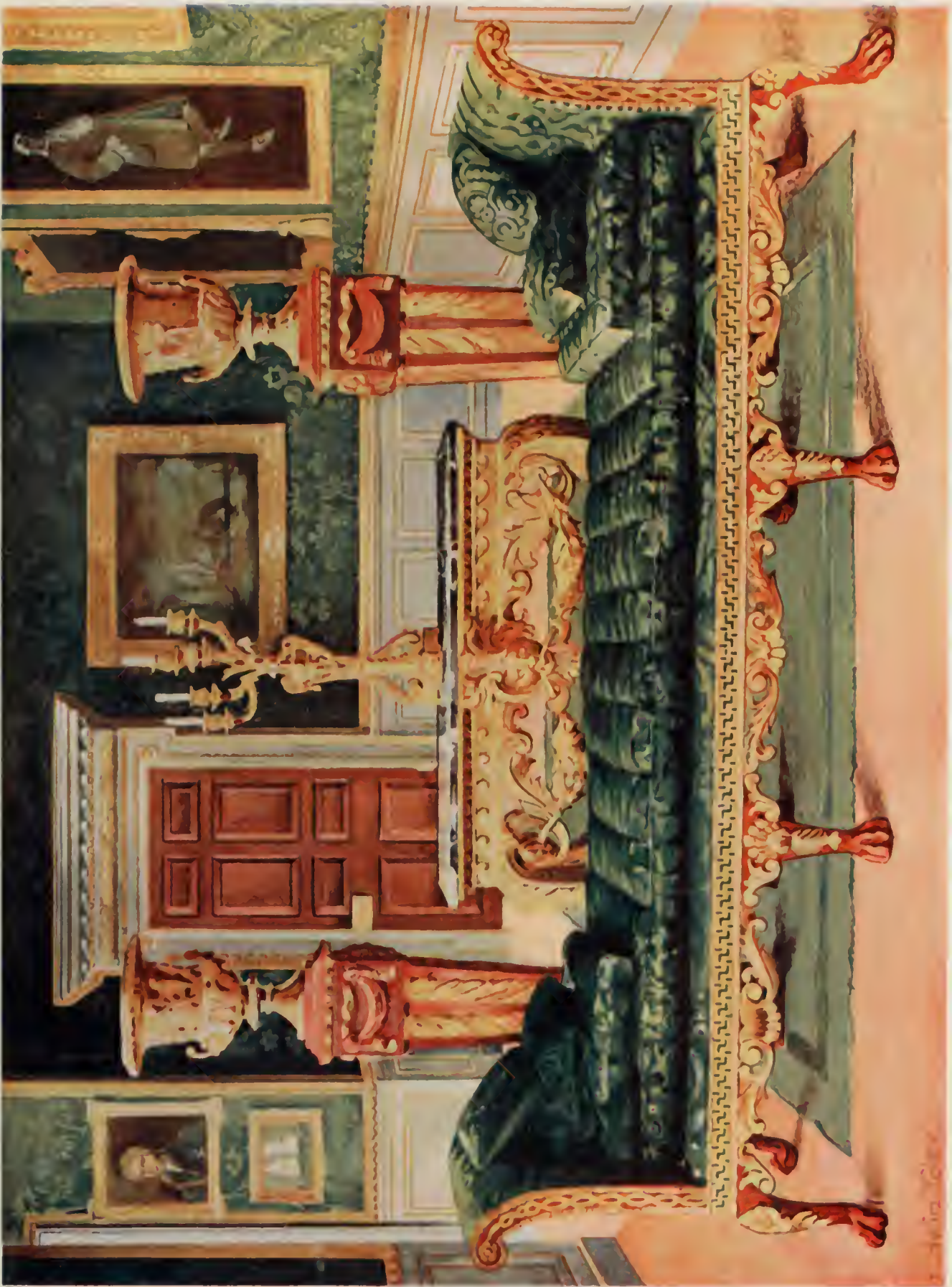
Whilst there are grounds for attributing the purchase of the suite, with other furniture described as Chippendale, to Sir Jacob des Bouveries, afterwards first Viscount Folkestone, it is regrettable that the Longford muniment room, which a few years ago yielded complete records of the prices given for the castle pictures, has not yet disclosed similar interesting particulars of this early eighteenth-century furniture.

As upon the better-known but artistically inferior pieces, bought by Sir Robert Walpole for the adornment of Houghton with the proceeds of his successful dabbling in South Sea stock, the whole of the raised ornament carved upon the mahogany is gilt.

The two unusually long eight-legged daybeds with their loose squabs, and three graduated cushions at each end, form the chief features of the set, but a pair of long double stools, eight shorter stools (for the use and etiquette of the *tabouret* lasted well into Georgian times), ten chairs, as well as the two pedestals, all form part of the suite, and the table behind is of contemporary date.

A peculiarity of the design of the daybeds is that the green damask covering is also placed behind the gilt fretwork of the frames.









Chippendale's son—Thomas III.—carried on his father's business in partnership with Thomas Haig (previously an employé of Rennie, Chippendale II.'s old partner), the firm being styled "Chippendale & Haig" from 1763 until 1784, and "Haig & Chippendale" onward until 1796, when Haig retired.

In 1803 the third Chippendale is mentioned by Sheraton, and in 1814 he opened a branch in the Haymarket, from which in 1821 he removed to Jermyn Street, where he lived until his death in 1823. He appears to have been a prosperous but retiring man, and is described by "Empire" Smith as a skilful designer. The firm had probably ceased, several years before Chippendale II.'s death, to exercise much influence on the development of furniture modes,—Chippendale III. was, it may be, either devoid of conceptive power or less ambitious than his gifted father. He made much furniture for the Brothers Adam, and in the manner of Sheraton.

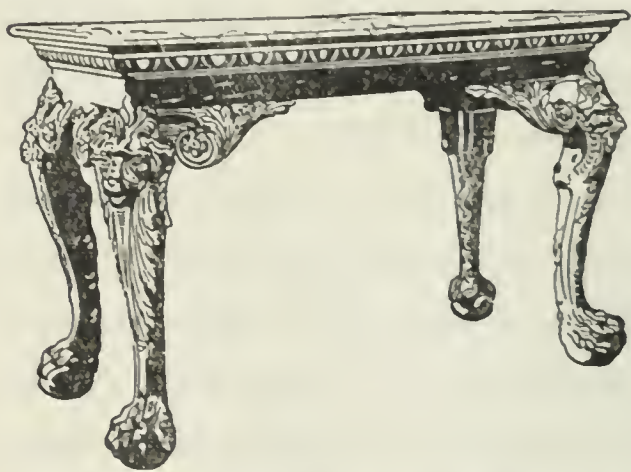
If we place the commencement of the Chippendale style as early as 1725, it is difficult to believe that Chippendale the Great (II.), a lad of fifteen, could have been either its designer or a maker. A not unreasonable assumption is that Chippendale I., the father of Chippendale II., designed some of the early pieces accredited to their name, and showing taste for carving together with continuance of Dutch influence. Among these may have been the chair in the Soane Museum, probably made about 1725, and attributed to Chippendale on the strength of a receipt formerly hung in the museum—and possibly a very early but quite characteristic Chippendale piece, sent to the American colonies in 1727.

Of the breadth of Chippendale's tastes there can be little question. If the blender ranked as high in the designing of decorative furniture as he does in the tea trade, Thomas II. would be recognised as the greatest of woodwork artists. His *Director* alone evidences at least four phases with transitions and combinations. The ensuing summary may assist those desirous of comprehending the chronology of these phases:—



- 1725 Approximate commencement of the distinctive treatment of Dutch Queen Anne style, known as early Chippendale.
- 1735 Dutch Queen Anne influence yielding to and blended with French: Louis xiv. and Régence.
- 1745 French influence predominant: floral and Chinese lattice detail gradually being introduced.
- 1750 French (Louis xv. chiefly) *cum* Chinese. Lightness, by means of pierced work, sought after.
- 1755 Chinese influence strongest: waning after 1760, but discernible until 1770; blending from
- 1750 with Gothic, and ere 1765 with a *rechauffe* of all Chippendale's motifs, including Gothic.

The dates above suggested for the phases of the Chippendale style need not be accepted too arbitrarily, for Chippendale and his contemporaries were almost as fond of "trying back" as of "harking forward" in the hunt for novelty. Batty Langley, for example, as far back as 1739, shows Chinese frets in his book, whilst Edwards and Darly, in 1754, by entitling their work *A New Book of Chinese Designs*, further prove the prior use in England of Chinese detail in woodwork. Compounds of all the modes may also be found in one piece, from about the middle of the eighteenth century. Nor must one forget that Georgian architectural influence, pure or combined with the above phases, occurs throughout the period.



TRANSITIONAL QUEEN ANNE-CHIPPENDALE CARVED TABLE. Property of SKINNERS' COMPANY.

## DUTCH INFLUENCE

There is obviously no necessity to dogmatically fix upon a period at which Chippendale and his fellows commenced their evolutionary work.

Designs in the first phase of Chippendale retain so much of the

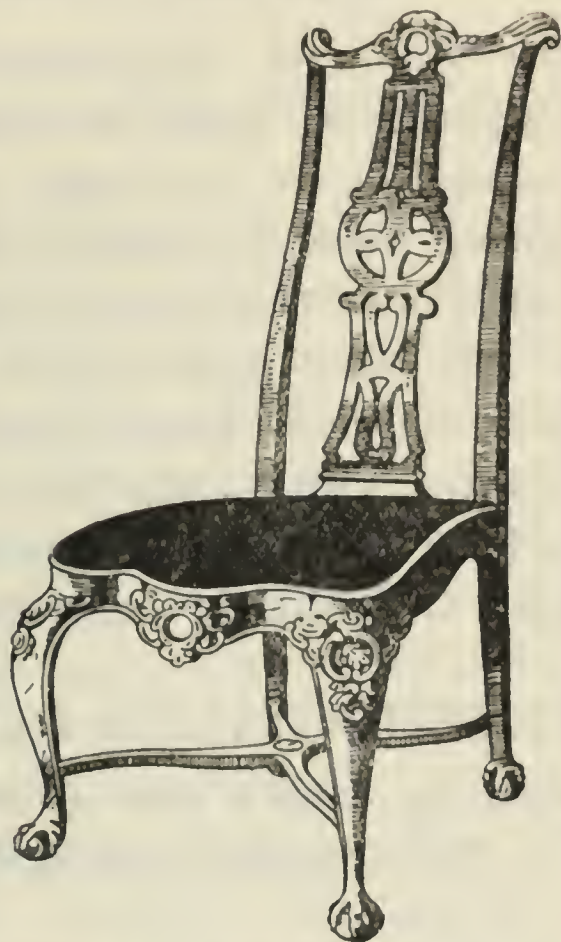


Dutch feeling characterising William and Anne furniture that it is well, from the style standpoint, to regard their early work as transitional Queen Anne quite as much as early Chippendale.

By about 1735 or 1740 Chippendale II., then a man of twenty-five or thirty, was undoubtedly manifesting the individuality which has given him world-wide fame. The Dutch phase was yielding to

### FRENCH INFLUENCE,

the designs becoming lighter. In England some few years later than in France the Chinese was blended with the Louis modes. The earlier French details were typical rather of Louis XIV., but in a few years the more florid forms of Louis XV. were adopted by Chippendale. There are those who condemn Chippendale for his Chinese eccentricities, yet forget or forgive Caffieri and other *rococo* French masters for their employment of the Celestial's pagodas, mandarins, monkeys, and other devices. The one is as blameable as the other, except that the metal in which the French *ciseleur* worked was more suitable than the fragile wood used by Chippendale and his contemporaries for their *rococo* (*rocaille et coquaille*) rock work and shell ornament. The writer doubts if much of the extreme Chinese *rococo* work shown in the *Director* was attempted by Chippendale in the form illustrated. The engravers to whom he handed his rough sketches were principally desirous to produce lines pleasing in the abstract, and troubled little about their suitability, knowing that the master could be trusted to modify and render practicable his conceptions.



TRANSITIONAL QUEEN ANNE-CHIPPENDALE CHAIR. Formerly in CHOLMLEY COLLECTION.



There still exists a tendency to ascribe to

### SIR WILLIAM CHAMBERS, R.A.,

the origin of Chippendale's Chinese. This is obviously an error, as Chambers, though largely responsible for the vogue of the "Chinese craze," himself made no claim to have discovered for his countrymen the arts of China, which had indeed, as we have pointed out in previous chapters, been known in England for more than a century. His first visit to the Flowery Land was in 1744, and his settlement in England did not take place until 1755, several years after the appearance of

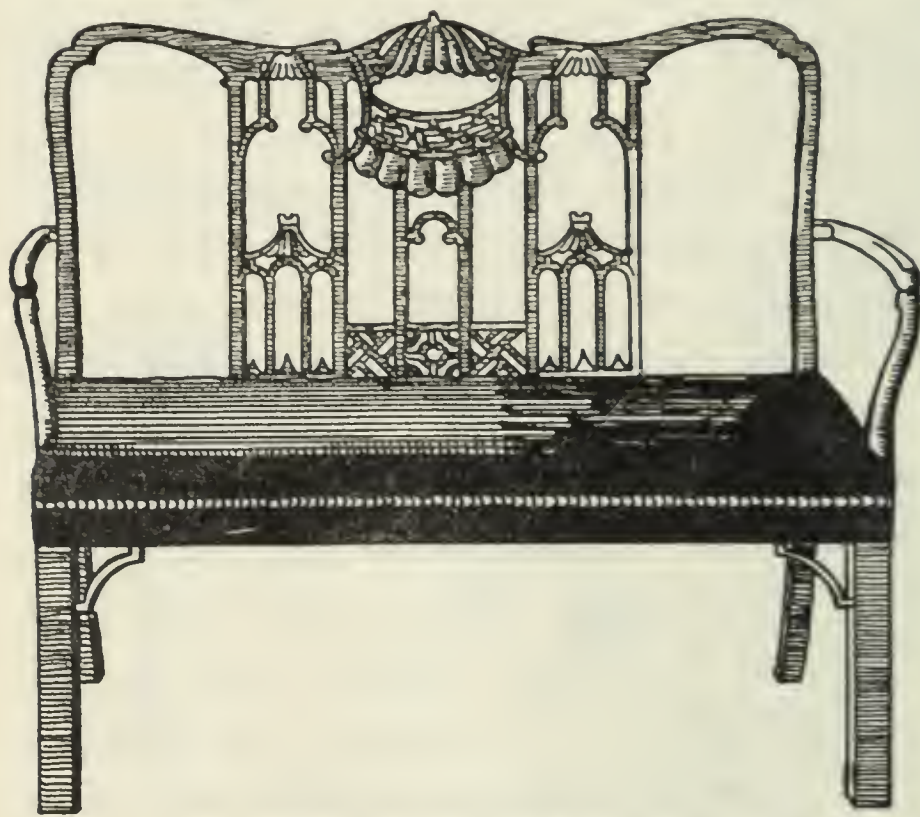


STAND. SIR W. CHAMBERS' BOOK.

### CHIPPENDALE'S CHINESE

ornament, and a year after the *Director* appeared.

That Chambers was as versatile in his occupations as was Chippen-



PADOGA-BACKED SETTEE. From MURTHY CASTLE.

dale in his designs, is shown by his having been supercargo on a trading ship to China, Court architect, and tutor to George the Third; as well as the designer of two such absolutely dissimilar buildings as Somerset House and the Pagoda at Kew, whilst he was also the designer of the Cabinet made by Sheraton for Charles the Fourth of Spain. In the



preface to his book, *Designs of Chinese Buildings, Furniture and Dresses from the Originals drawn in China*, Chambers says little more of Chinese furniture than that he selected his sketches from the "most beautiful and reasonable" of such pieces as were to be seen in Canton, because "some of them are pretty, and may be useful to our Cabinet Makers."

Chambers' book was published in 1757, three years after the first edition of Chippendale's *Director* appeared. It is of interest and somewhat rare—though many years ago the author had the good fortune to discover and to promptly purchase a perfect copy from the stock of a prominent secondhand bookseller for eightpence!

Although not originally indebted to Chambers for the *motifs* of his pagodas and dragons, or of his chair backs with their irregular latticework, Chippendale (of whom it has been truly remarked that, like the character of Kipling's tale, "whatsoever he might require he went and took") was beholden to Chambers for other details. Chippendale's ultra-Chinese period probably was from 1755 to 1760, after which Gothic was again in favour, and though it was mingled at first with Chinese and French, after a few years it supplanted Chinese entirely. England's war with France possibly somewhat tended at this period to curb love for French modes and incidentally to forward Chinese and Gothic.

## GOTHIC

Chippendale's Gothic appears to the writer absolutely his worst phase; so bad, indeed, that one regards the excellence of its workmanship as an added grievance, since it has prevented the destruction of the piece.

From the varied *mélange* of modes offered by the *Director* the author



CHIPPENDALE GOTHIC TABLE. Property of  
W. H. LEVER, ESQ., M.P.

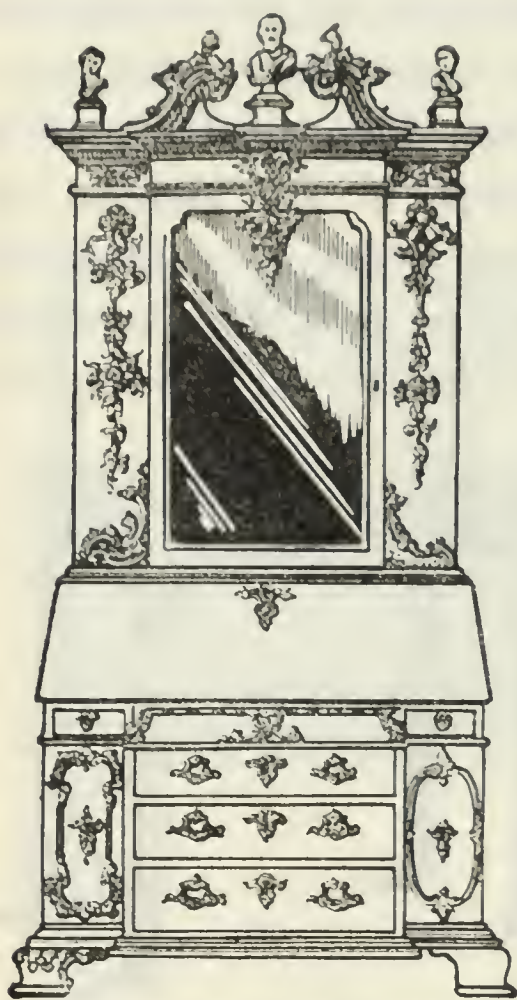


prefers Chippendale's earlier and more architectural productions. It would have been exceedingly well for English woodwork design had Chippendale continued to develop his style along these earlier lines, instead of yielding to the insidious allurements of *rococo* modes, which gave him continental precedent for his wildest Chinese pagoda eccentricities.

### CHIPPENDALE'S "DIRECTOR"

In 1754 England saw the first important native publications devoted entirely to decorated furniture: Chippendale's *Gentleman and Cabinet Makers' Director* and *Upwards of One Hundred New and Genteel Designs*, issued by the Society of Upholsterers. It is somewhat doubtful whether Chippendale, who seems to have seceded from the Society

of Upholsterers after contributing several designs to their book, published the first edition of the *Director* before the issue of *Household Furniture* by the Society: the question of priority, though dear to the author and artist, is not important now. Second editions of both appeared during the succeeding decade, together with works on furniture by Ince and Mayhew, Edwards and Darly, Manwaring, Matthias Locke, and Sir William Chambers.



DESK AND BOOKCASE. From the  
"Director."

The widespread interest evoked by the *Director* is shown by the list of subscribers to the third edition including many titled persons, as well as "plaisterers" and professors of philosophy, surgeons and joiners, painters and architects, engravers, bricklayers, and representatives of other widely

## PLATE LII

### CARVED EARLY CHIPPENDALE CHAIRMAN'S CHAIR

Property of MRS. STORR, EDENBRIDGE

Height, 5 ft. 6 in. ; width across seat, 2 ft. 4 in. ;  
depth across seat, 1 ft. 10 in. *Circa 1735*

SHOULD this chair ever be produced as evidence before some future Royal Commission appointed to resuscitate facts bearing upon national degeneration, its proportions, if accepted without consideration, may well be regarded as startling corroboration of the rapid decadence of the British physique.

It is, however, obviously a seat of ceremony—once probably the Master's or Chairman's seat of some city company—though the writer has been unable to discover precisely which, even with the aid of the potential clues supplied by the laden waggon in the upper panel, the heraldic beasts recumbent on the arms, and the carving representing Adam, Eve, the serpent, and the apple incident. Like the chair preserved in the Soane Museum, the "Chinese Gothic" Master's chair of the city company of Joiners, and some others, the Adam and Eve chair is one of those *tours de force* in carved craftsmanship in which the Chippendales (father and son) appear to have at times indulged.









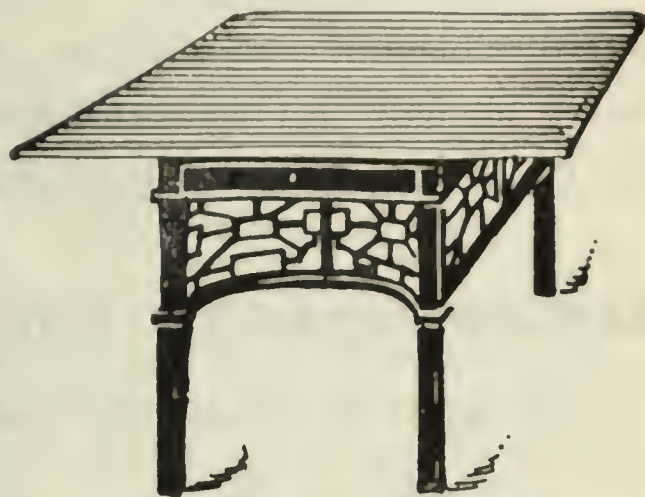
Edwin Foley.





differing occupations. Chippendale's reputation among his fellow-craftsmen must have been pre-eminent, for almost half the subscribers are cabinet makers: William Ince being among the number.

As a revelation of the man and his work Chippendale's *Director* is almost as interesting as Sheraton's books. Published towards the close of his career as a designer, its three editions summarise his natural bias, which was quite distinctive. Many of the designs shown were probably never made. The insertion of the classic orders was probably, like his "latinity," a sop to the classicism of his day: he gives little evidence of remembering their existence afterwards.



CHIPPENDALE BREAKFAST TABLE.  
From the "*Director*."

To defend against the style purist, a designer who offers alternative *rococo* and Chinese legs for chairs with Gothic backs is impossible. It is clearly evident that Chippendale cared little for strict style. All was grist that came to his art mill, yet so personal was his handling that beauty—which after all is more important than professorial æsthetic canons—nearly always resulted.

Chippendale's remarks on his designs savour greatly of puffing, and in many cases one detects an inward struggle between the artist and the man of business. Indeed, Chippendale II.'s duplex personality must have given him almost as many uncomfortable moments as Sheraton's. Judging by the prefaces, the St. Martin's Lane tradesman can never have been quite at ease with the member of the Society of Arts and the pioneer of design in decorative furniture.

Chippendale II. was, however, a thoroughly practical man, who probably valued the good opinion of his tasteful fellow-craftsmen more than that of his fashionable customers. He is anxious to have it known that all his designs may be executed with advantage "by the



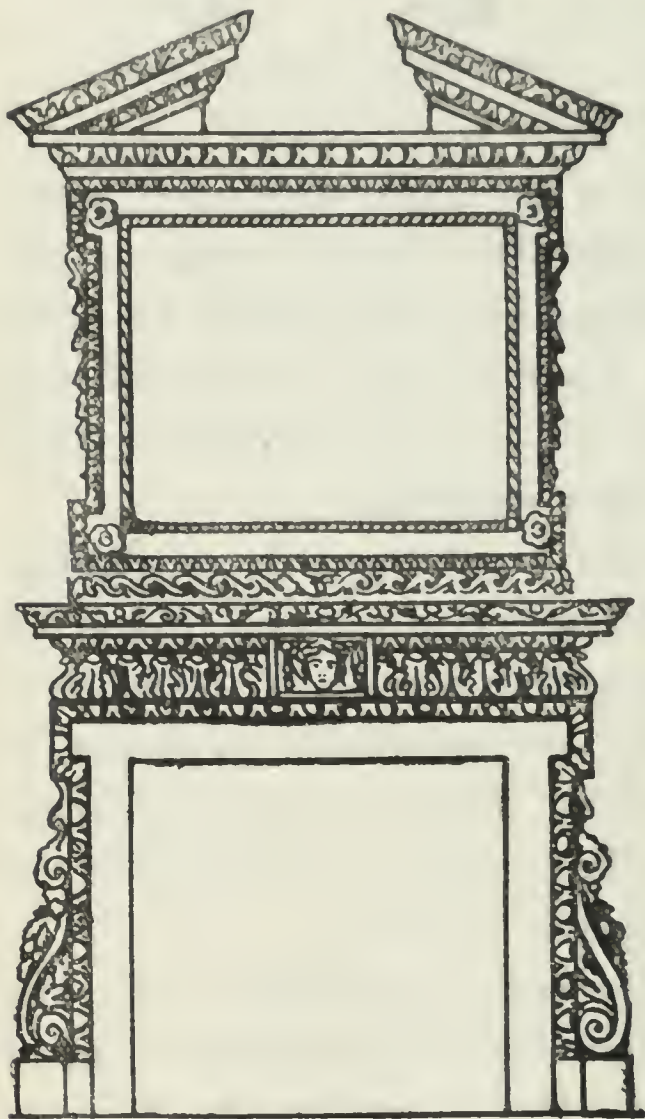
hands of a skilled workman, though some of the profession have been diligent enough to report them (especially those after the Gothick and Chinese manner) as so many drawings impossible to be worked off by any mechanic whatsoever."

Illegibility, and laxity in writing and spelling, were so frequent with our forefathers that perhaps the "James Chippendell, Joiner," whose name appears amongst the subscribers to the book published in 1739 by the Langleys, may have been our Thomas Chippendale II.

## MINOR MAKERS, THE MEN AND THEIR BOOKS

Though the Langleys' book was published before Chippendale's, and contains crude work of Chippendale style, the latter had become well established, and in default of any other evidence it seems more reasonable to presume that the Langleys (who conveyed from Inigo Jones without acknowledgment) also borrowed from Chippendale, than to assume that the latter was indebted to the Langleys for the elements of his very distinctive style.

The prefaces of these eighteenth-century old cabinet makers' works are often amusing. The Langleys, for instance, speaking of the "dronish low life" of contemporary wood craftsmen, say, "Cabinet makers were no more than Spurious Indocible Chips expelled by Joiners for the Superfluity of their sap." Beneath these



GEORGIAN CHIMNEYPiece. *Formerly in house*  
IN CAREY STREET, LONDON.



## PLATE LIII

### CARVED CHIPPENDALE LIBRARY BOOKCASE

Property of DR. BURGHARD,  
HARLEY STREET

Height to top of pediment, 8 ft. 11 in.;  
length of lower part, 6 ft. 8 in.

THE simplicity and distinction of this example of Thomas Chippendale the Second's early manner would have charmed even Thoreau, that despiser of man-made things and eluder of conventional work—who confesses to a sense of companionship and pleasure when sitting amid old furniture.

Made probably between 1735 and 1745, certainly at a date prior to the publication of the *Director*, the bookcase is composed of a projecting centre piece with two wings linked at the top by concave side brackets.

Restraint and architectural feeling are manifest: it will be noted that the egg and tongue and gadroon enrichments on the mouldings are much more delicately rendered than in earlier Georgian work, such as that at Longford depicted in Colour Plate LI.

The broken straight pediment, reminiscent of the Georgian classic tabernacle frames, was favoured by Chippendale in his work of Queen Anne inspiration until the middle of the century; after which period he appears to have lightened the severity of his bookcases of architectural composition by adopting the graceful curve of the swan-necked pediment.

Chippendale did not follow in this piece his own curious instructions for calculating the sizes of mouldings on bookcases shown in his *Director*: "Take the height of the top part of your bookcase from the upper part of the pedestal to the top of the cornice, and divide it into twenty equal parts, one of which is divided into three equal parts one way and into four the other way; then divide one of these parts into twelve equal parts, as you see specified, and draw a diagonal from corner to corner in one division, to take off quarter, or three-quarters, etc. The mouldings are all drawn from this scale, and this method must be used for all the bookcases in the book."







Edwin Toley '10





whirling words is, however, to be gathered confirmation of the fact that the joiner was, until the latter years of the eighteenth century, regarded as superior to the cabinet maker, for the Langleys proceed: " 'Tis a very great Difficulty to find one in Fifty of them that can make a Book Case, etc., indispensably true, without being obliged to a joiner for to set out the work, and make his Templets to work by." Whilst recognising that publications of eighteenth-century cabinet makers were virtually advertising catalogues in which disparagement of possible trade rivals was deemed as essential as embellishment with classic tags and orders, there can be little doubt that Chippendale did more than any other man to raise the status of the British cabinet maker and make him co-equal to the joiner.

Of Chippendale's contemporaries and rivals in design and craftsmanship, one is inclined to award the precedence to

## ROBERT MANWARING,

who published the *Cabinet and Chair Makers' Real Friend* in 1765, in which much appears that would be worthy of Chippendale at his best; many of Manwaring's chairs are particularly good. Not to be outdone by Chippendale, Manwaring also inserts the five orders of architecture—and, like Chippendale, straightway practically ignores them. Some of his plates appear also in the *Society of Upholsterers' Book*, strengthening the belief that he was the chief spirit of the Society.

## INCE AND MAYHEW

Chippendale's most faithful imitators, who issued editions of their *Universale System of Household Furniture* in 1762-72, and catered for French patronage, were partners carrying on business near Golden Square.

Of Edwards and Darly, the first edition of whose book appeared

in 1754, it appears certain that Edwards was the practical furniture craftsman, whilst Darly was Chippendale's favourite engraver who executed the dedicatory page in the *Director*, and probably was responsible for Chippendale's figurework—the weakest of the master's decorative features. Darly, it is perhaps worthy of mention, achieved success as an architect, designer, and caricaturist, as well as an engraver.

Among Chippendale's prominent contemporaries in decorative woodwork, producing even more fantastic designs *à la chinoise* than the master illustrates in his *Director*, was

### THOMAS JOHNSON,

who in 1758, some three years after Chippendale's *Director* (and Samuel Johnson's Dictionary) appeared, published a book on furniture wherein he lays down the flabby and impossible doctrine that "'tis a duty incumbent on an author to endeavour at pleasing every taste."



## PLATE LIV

### SHAPED FRET-RIMMED GALLERY TABLE. CHIPPENDALE SCHOOL

By permission of  
WILLIAM JAMES, ESQ., WEST DEAN

Total height, 2 ft. 4 in. ; width across top, 2 ft. 7 in. ;  
width over claws, 2 ft. Circa 1745

GALLERY Tables, with tilting tops, of the type illustrated in this colour plate, were mainly designed for the display of small *bric-à-brac*, miniatures, and curios generally.

Despite the shaggy and ill-defined claw terminals, the West Dean example is of much interest to students of the development of decorative furniture during the eighteenth century.

Its plan, founded upon the outer lines of six circles assembled around an imaginary central circle, with pointed projections at each intersection, is distinctly unusual, and the conjunction of claw feet with a central shaft, based in design upon the Gothic clustered column, and ornamented with the dropping husks of the *garrya eliptica*, is equally so, the whole being so typical of Chippendale in his most characteristic mood that one has little difficulty in placing the piece.

Chippendale, perhaps more than any English master in woodwork design, utilised the classic tripod ; employing it for the supports of "banner" fire-screens, dumb-waiters, candlestands, and other small articles, as well as for many variants of the fancy table. Unfortunately, a constructional weakness, inseparable from wooden tripods, results

from the grain necessarily running crossways at some point of the curve—usually just above the ankle—breakage often occurring at this point from a sudden strain, unless the tripod is strengthened at the back by a hidden iron plate shaped to the curve.

Age has toned the wood of which this gallery table is composed to somewhat yellower and more faded hues than usual.

The details of the frame are adapted from a gilt mirror—also of Chippendale parentage—in the Royal Collection at Windsor Castle.



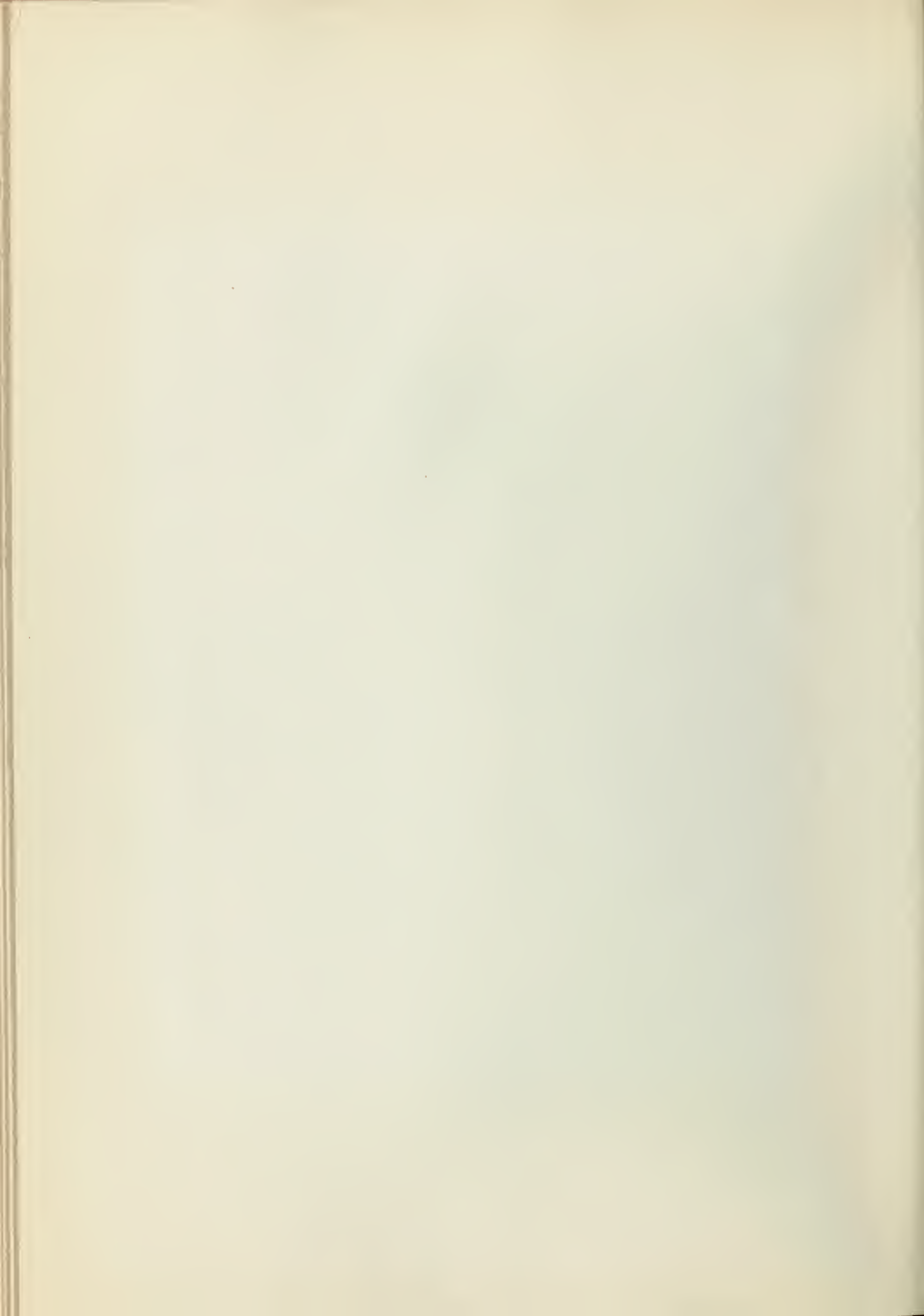


Edwin Foley. '10



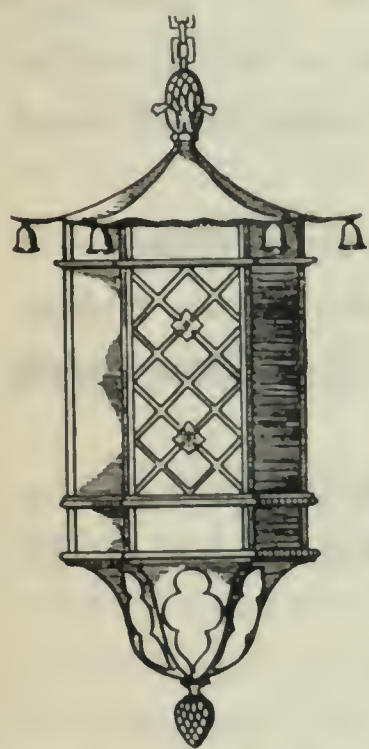








## THE GEORGIAN PERIOD OF BRITISH DECORATIVE FURNITURE—THE CHIPPENDALE SCHOOL (Concluded)



CHINESE HALL LANTERN.  
From "*Household Furniture by a Society of Upholsterers.*"

WHILST recognising the merits of Manwaring, Ince, and Mayhew's work, impartial comparison of Chippendale the Second's powers of design, as revealed in his book, with those of his rivals, leads one to accept his right to precedence.

It would be unwise to attach great importance to the various books published by the minor makers, since they at times employed the same draughtsmen and engravers, freely borrowed from each other and from Chippendale—who, at times, may have returned the compliment.

Judging from Defoe's comment, "it is scarce credible to how many counties of England and how remote the furniture of but a mean house must send them," London, at the beginning of the eighteenth century, was not the acknowledged metropolis of furniture and woodwork. Cane-seated chairs, chests of drawers, and mirrors were, however, we learn from more than one contemporary authority, regarded as superior when supplied from London.

### CHAIRS

Expert and popular judgment of Chippendale's pre-eminence as a chair designer is endorsed by auction-room prices, as much as 1700 guineas having been paid for a suite of his frames comprising

five chairs and three settees, and 1000 guineas for two ribbon-back chairs. By the variety of his patterns and his excellent work he advanced the art more than any man whose name is writ in British furniture annals. The sizes of his chairs have not been approved by later generations, but chair sizes and fashions are particularly attendant upon dress fashions: the broad seats for the full-skirted Chippendale Georgian period being as necessary as the narrower seats of the swallowtail coat era.

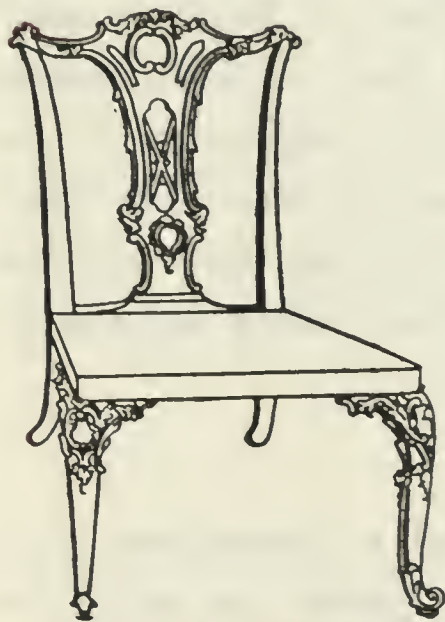
Few of Chippendale's chair designs are copied *en bloc* nowadays except for sale as genuine antiques, but he and his school prepared the lines upon which succeeding and more lightly constructed work was based.

Chippendale chair backs are roughly divisible into three types:—

1. The "Splat" or upright centre bar:—of which the ribbon-back was the culmination—the most usual of the Chippendale chairs.

2. The "All-over" patterns, which cover in fairly equal fashion the whole of the back,—almost invariably of "Chinese" or Gothic design.

3. The horizontal-railed back or "Ladder-back."



CHAIR FROM CHIPPENDALE'S  
"Director."

## SPLAT BACKS

Although perforated slats were commenced in James II.'s days, it was not until the mahogany period that much development occurred. The cabriole-legged splat-back chair, shown upon page 4 of this volume, is accredited to Chippendale



CHAIR FROM CHIPPENDALE'S  
"Director."



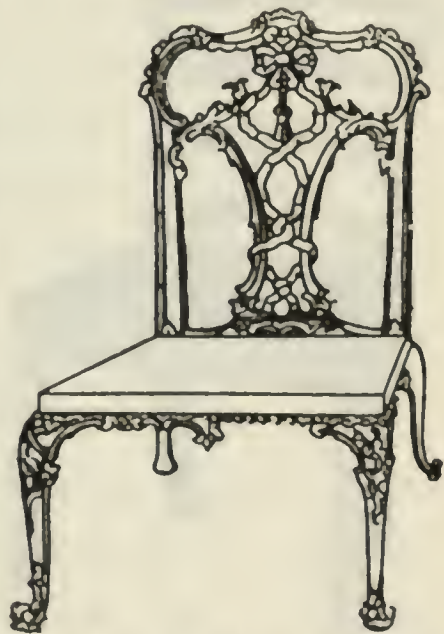
upon the evidence of a now-lost receipt, but almost typically Queen Anne. The designer treats wood so much as though it were metal, that to make such a chair in oak would be to invite disaster.

Based upon the solid Dutch or Hogarth model, ere 1745 the Dutch element had been lost, the splats having become more and more pierced, the cabriole legs more restrained and distinctly English in their lines; whilst the junctions of the back posts with the top rail were scrolled backwards. Chippendale was continually experimenting with the top rail. About 1745 also the rails were hollowed down towards the centre. Convex-serpentine curves succeeded, until he had evolved the subtle outlines which have been happily likened to those of Cupid's bow by Mr. R. S. Clouston in his writings upon this period.

## RIBBON BACKS

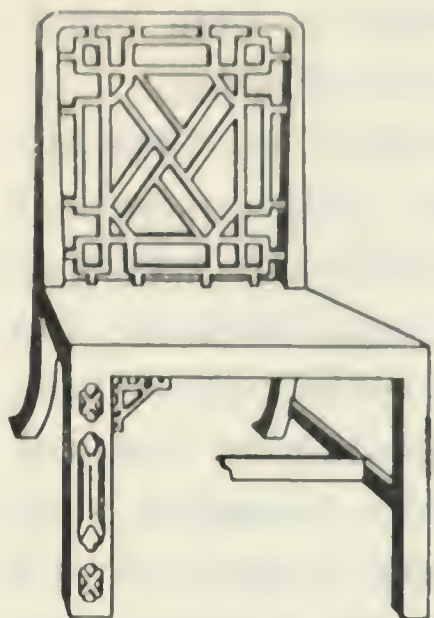
Of his "Ribband back" Chairs, such as that shown in the annexed sketch and that forming the subject of the Colour Plate LVIII., Chippendale speaks with almost parental pride as "the best I have seen (or perhaps have ever been made)," and, apart from the initial incongruity of imitating the ribbon in wood, they are notable examples of decorative woodcraft.

The origin of this ribbon-back detail is at times ascribed to Louis xv., but is shown in Chippendale's book in 1754, twenty years ere Louis xv.'s death, and somewhat earlier than one can well trace a definite trend towards the *Louis Seize* styles. Jean Berain, however, had, as far back as 1663, designed fluttering knots of ribbons which might well have served as the source of the outlines used by Chippendale in these chair backs.



"RIBBAND BACK" CHAIR. From the "Director."





CHINESE CHAIR. *From the  
"Director."*

## ALL-OVER BACKS

Chippendale's Chinese chairs have usually "all-over" backs. With an intuitive good sense which, in constructional design, rarely deserted him, Chippendale used stretchers for Chinese and Gothic chairs, but not for his cabriole-legged or French designs.

By a curious irony of events, square legs, strong and solid, were more favoured by Chippendale for his Chinese chairs than the curvilinear or cabriole legs, although these latter were developed from a type originally imported into Europe from China.

The ladder-back—so-called from some resemblance of its "rounds" of rails to the ladder—was the least favoured by the Chippendale school; it was usually of simple and comparatively sedate design.

## STUFFED ARM-CHAIRS



LADDER-BACK CHAIR. *Property  
of HON. PERCY WYNDHAM.*

Upholstered forms of seats gained steadily in appreciation from the commencement of the century. If there was any doubt that England imported the stuffed-back chairs from France, it would be dispelled by their being continually



LADDER-BACK CHAIR. *Property  
of HON. PERCY WYNDHAM.*



## PLATE LV

### CARVED ENCLOSED MAHOGANY BOOKCASE—STYLE OF CHIPPENDALE. FRENCH INFLUENCE

Formerly the property of SIR CHARLES W. DOMVILLE,  
SANTRY COURT, DUBLIN

*Circa 1745*

WITH Chippendale's advent we reach a period when those inveterate modernists who protest that they find the only "beauty" of old oak—like that of Kensington Palace and the pug dog, to employ Thackeray's paradox—to lie in its ugliness, may find æsthetic solace in mahogany-made blendings of the ornament of Great Britain, France, and China.

An admixture of Anne-Georgian and Louis the Fifteenth details, the enclosed bookcase from Santry Court is perhaps rather to be studied as typical of Chippendale's early interpretation of French details, than admired for its beauty; indeed, the pilasters borrowed by its designer—together with the pediment—from the Queen Anne school, are not only useless but sufficiently disproportionate to militate seriously against the design, the more so since they do not support a fret-ornamented frieze usual in similar decorative furniture at this period.

The undulating shapings of the upper doors contain more "members" than were customary, and one is inclined to suspect that they enclosed wooden panels originally. In their enclosed or carcass work Chippendale and his contemporary adaptors of the "French style" differed from their models across the Channel not only in

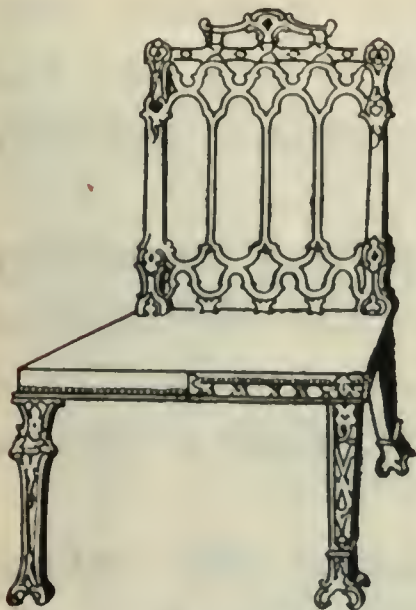
their practical abstention from gilded and chased metal mounts, but in their retention of English constructional forms. This is the more commendable, since, in the second quarter of the century, the liking for French decoration was permeating all departments of taste—fashions in dress coming under the Gallic sway, greatly to the chagrin of the conservatively-minded, if one may credit a diatribe in the *London Magazine* in 1738, which blames the “Placeman Stock-jobbers and other Plunderers of their country who . . . usually spend in extravagance what they have got by plunder.”











"GOTHIC" CHAIR. *From the  
"Director."*

described as French chairs from the days of Charles II., throughout Chippendale's times, and until nearly the end of the eighteenth century, however much their shape and construction might vary from those prevailing with their French contemporaries.



SPLAT BACK EIGHTEENTH-CENTURY CHAIR.

Ere the first quarter of the eighteenth century had closed, the Queen Anne high-backed upholstered chair, known as the wing or grandfather's chair, with its side pieces giving a sense of protection to the sitter from draught, had fairly established itself in English homes. Such chairs were upholstered with loose squabs. Chippendale's stuffed chairs are necessarily less characteristic of the master: the luxury of resilience and textile design compensating for the partial omission of his characteristic decorative forms.

Allied to easy-chairs are the sofas, couches, and that diminutive of the settle, the settee. The long seat, for more than one, during the eighteenth century took definitely two forms: one, the couch or sofa, being distinctly more a piece of upholstery, and independent of the chair, than the other, the settee, love-seat, or double seat. Is it superfluous to reiterate that the love-seat was so called because its proportions,



SETTEE. MIDDLE EIGHTEENTH CENTURY. *Property of  
W. H. LEVER, ESQ., M.P.*

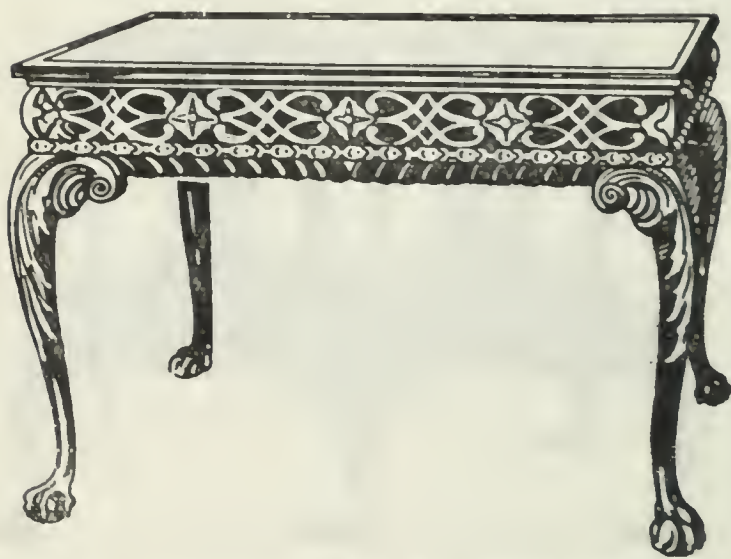


being those of two chair backs joined together, occupants were obliged to sit close together? Both these forms of long seat had arms at the end, though the couch is nowadays a piece with only one arm or end.

Probably one of Chippendale's reasons for modifying the lengthy projections, terminating with grotesque masks (usually of vulture or eagle), of the arms beyond their upright supports, as in Colour Plate XLIV. of the William and Anne settee, was the likelihood of damage to the clothes of lady occupants of the seat.

Until about James II.'s days the cabinetmaker who confined himself to movable furniture making was unknown. That the makers of furniture were still the carpenters and joiners is evident from the simile of a late seventeenth-century writer who, anent the many divisions of a text prevalent among preachers of his days, says, "To explain the words aright we shall deal with them as joiners do with court cupboards and round tables; first pull them to pieces and then put them together again." *À propos* of the Court cupboard, this old form, so long a prominent feature in the homes of the well-to-do, was no longer made.

Chippendale made no sideboards, but he employed his art upon



SIDETABLE OR CARVING TABLE. *Formerly Property of CHIEF-JUSTICE TAWNEY, BALTIMORE, U.S.A.*

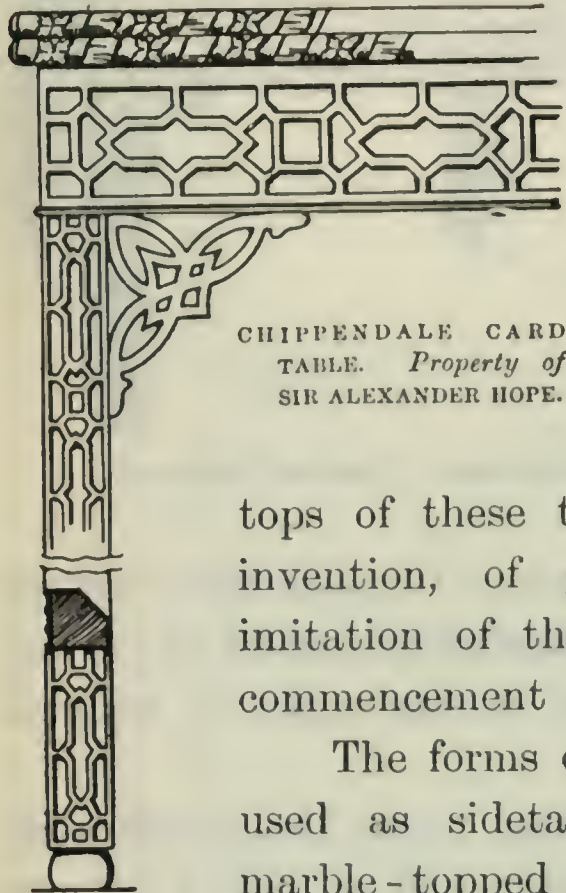
## THE SIDETABLE

or carving table, the nearest approach to our present-day enclosed sideboard, and literally, as well as in purpose, a sideboard.

There was indeed less necessity than during the seventeenth century for providing cupboards in furniture, as the craving for



bilateral uniformity in the appearance of panelled rooms caused doors, leading only to cupboards, to be inserted opposite the real entrance and exit doors. It must have been somewhat disconcerting in those days of deep potations to walk into one of these cupboards in which the glass, china, conserves, and other table requisites were stored.



CHIPPENDALE CARD TABLE. *Property of* SIR ALEXANDER HOPE.

As a substitute for the costly marbles which were so much in demand for the tops of these tables, scagliola, a composition of Italian invention, of glue, gypsum, and isinglass stained in imitation of the desiderated marble, was used from the commencement of the Chippendale period.

The forms of console tables imported from France, and used as sidetables, probably assisted to popularise the marble-topped sidetable in this country. Chippendale advocated and often gilded his sidetables.

## CARD TABLES

Among the most pleasing developments are the claw and ball card tables with guinea wells and candlestands, the details of which, originating in William and Anne days, received much attention throughout the century.

One would have expected play with cards for stakes to diminish with all other forms of gambling after the pricking of the South Sea Bubble. George II. and his wife were, however, both addicted to high play: all classes

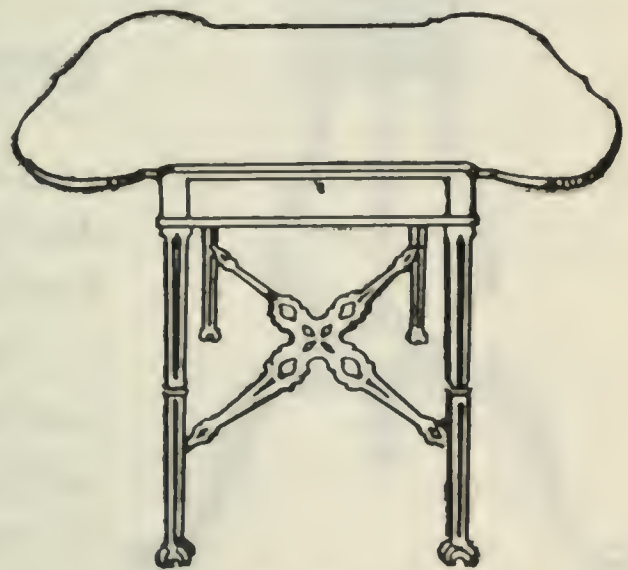
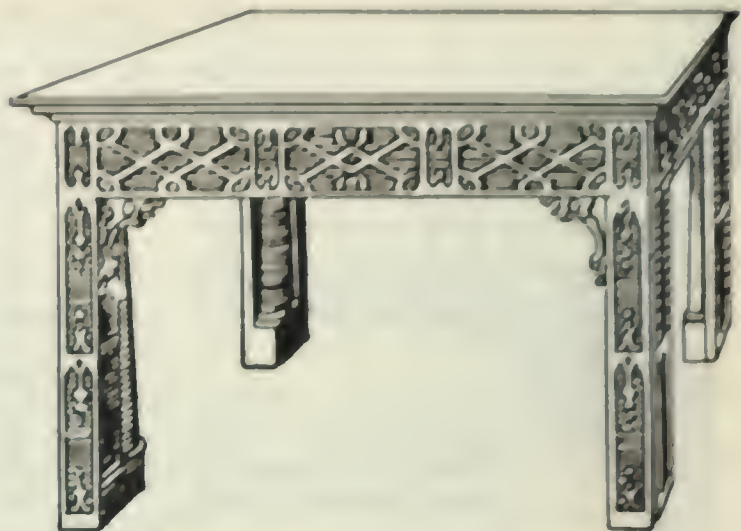


TABLE. *From the "Director."*



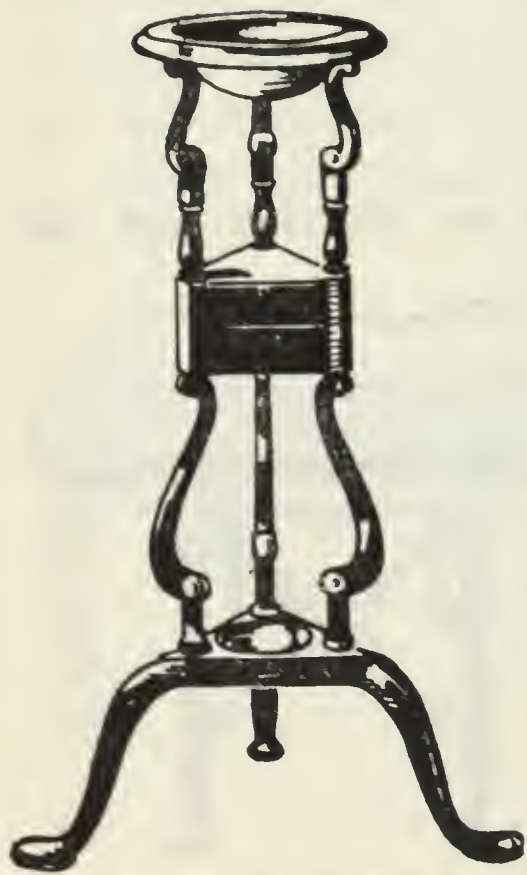
and ages were infected so much that when Chippendale's neighbour, Hogarth, painted "The Lady's Last Stake," gambling and drinking appear to have been the nation's chief amusements; Sir Robert Walpole, its Prime Minister, staking and losing the majestic marble staircases by which his house at Houghton was approached.



WRITING TABLE. From the "Director."

Constructionally reprehensible as are some of Chippendale's console tables and other *Rococo* work, he neither designed nor made the cheap fragile tables and other pieces perpetrated in his name in modern days.

Chippendale's tripods, whether firescreens, "wigs," or candlestick stands, would have been among his happiest efforts, but for their fragility: a defect equally pronounced in his "Gallery" or tray-top tables with their horseshoe-shaped, circular, or wavy outline of *coquillage* or C-scrolls.



EARLY CHIPPENDALE "WIGSTAND."

## BEDROOM FURNITURE

The constructional shapes developed during Queen Anne's reign for bedroom furniture were further elaborated in response to the desire of the eighteenth century for comfort in the bedroom. Swinging mirrors and cupboards were provided in more plentiful fashion; whilst the "tallboy" chests of drawers received further attention and were



## PLATE LVI

### CARVED CHINA CASE IN CHIPPENDALE'S CHINESE MANNER

Height, 8 ft. 3 in. ; width, 5 ft. 1 in. ;  
depth, 1 ft. 4 in.

### A CHIPPENDALE CHINESE CHAIR

Height, 35 in. ; width of seat, 22 in. ; depth  
of seat, 17½ in. Circa 1750

THOMAS CHIPPENDALE the Second tells us in his *Director* that he executed the design of this China Case "with great satisfaction to the purchaser," and the writer has been able to trace one example. The piece was, however, destroyed by fire but a few months ago, and this colour plate must consequently be regarded as a solitary departure from our rule of presenting only actually existing old examples of decorative furniture. So small a number of authentic pieces exist whose design is illustrated in the *Director* that this course is necessary in order to present a phase of Chippendale's work which might otherwise be inadequately rendered, for one cannot with justice agree with the drastic assumption that the designs in the *Director* were for advertising purposes only.

Designed and executed probably shortly before the publication of the first edition of the *Director* in 1754, the China Case, numbered CVIII. in the second edition, is peculiarly Chippendale in manner, though the doors and other details are not so elaborate as are many shown in the *Director*. Much ingenuity in producing designs for latticed

or trellised doors was manifested by the designer of the eighteenth century, in recognition of their decorative value, since the technical necessity for using glass in small panels no longer existed. Chippendale's subjoined remarks upon the chair, also shown (forming Plate XXIII. in his *Director*), are not without a certain naïve vanity: "One of nine chairs in the present Chinese manner, which I hope will improve that taste or manner of work, it having never yet arrived to any perfection; doubtless it might be lost without seeing its beauty."

In default of Chippendale giving us illustrations in his publications of wall treatments according with his Chinese furniture, the panelling shown is based upon a design in Sir William Chambers' book; whilst the bracket figure of *Kuan Ti*, the God of War, moulded in ivory-white *Fuchien* porcelain of the period of the *Ming* dynasty, is from the Salting collection. It will be remembered that England had, long ere the days of Chippendale, evinced her love of Eastern curios.





Edwin Foley '10







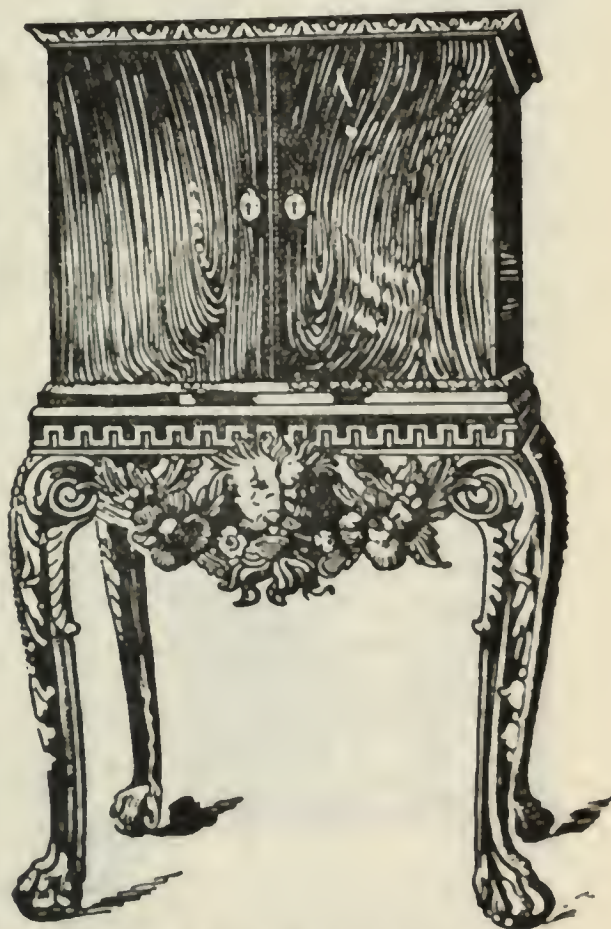
CHIPPENDALE CABINET. *Property*  
of HON. W. JAMES.

surmounted with pediments. Whilst we shall have more peremptory need to notice the striking extension of bedroom equipments when surveying the output of Chippendale's successors, a few words must now be given *en passant* to the picturesque little tripod basin stands of mahogany or fruit-tree woods, reproduced by Chippendale so frequently, and named "wig-stands," because they were provided that visitors, on arrival, after adjusting and powdering their periwigs, might wash away any stains of the process and of their journey. Tripod stands, tables, and bedposts are among the few instances in which Chippendale employed turning.

## GEORGIAN FOUR-POSTERS

The extent to which narrow-minded distaste for "unfashionable" furniture prevailed, is instanced by some ten loads of furniture from Haddon Hall having been stored in an old barn in the eighteenth century, until they became so dilapidated as to be chopped up for firewood, whilst fifteen old bedsteads were placed in a granary until they also were cut up and burnt. There is evidence that, among these pieces, there were some finely carved Elizabethan examples.

The eighteenth-century mahogany four-poster was of lighter build than its



HORACE WALPOLE'S COIN CABINET.

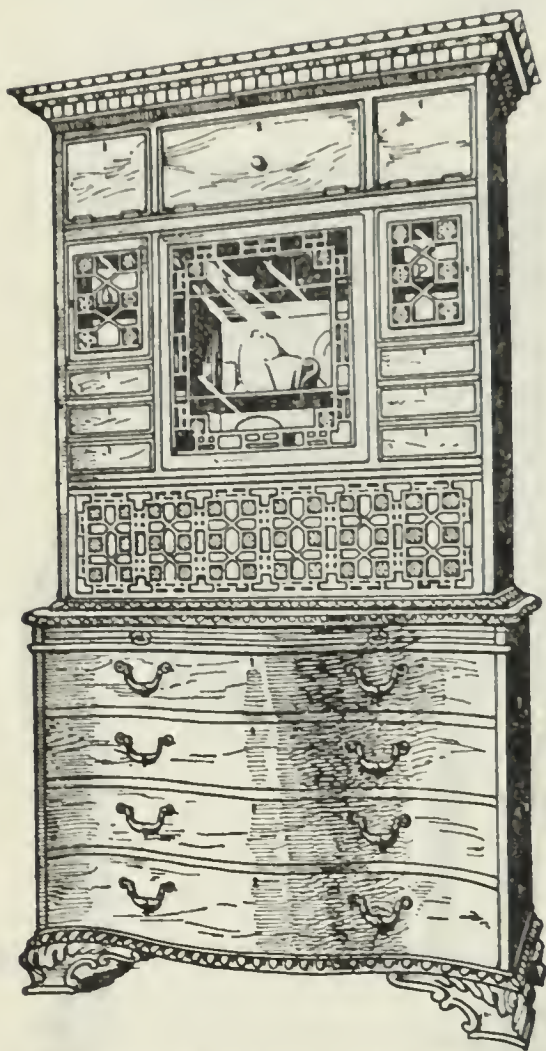


Stuart or Tudor oaken predecessor. The posts, however, again received the carver's richest work, cabriole forms being adapted for the bases, with flutings, acanthus, etc., upon the pillars above. As the century advanced, the Chippendale school adapted the French *coquillage* for crestings or cornices, with much riot of line, the bed valances being shaped in accord. To the writer Chippendale's beds appear to be among his least satisfactory productions.

The hangings upon such state beds as those of Sir Robert Walpole at Houghton—still preserved untouched—are either of damasks and velvets,—red and green being favoured colours, embroidered with gold,—or of white linens with needlework in Anglo-Oriental designs and colourings.



ROCOCO GIRANDOLE. From the "Director."



CHIPPENDALE BUREAU CHINA CABINET.  
Property of HON. W. JAMES.

## BOOKCASES AND CABINETS

A great development in both the numbers and designs of these important articles is traceable after 1740. Chippendale's bookcases, china cabinets, and bureaus are full of his strong and sensible, yet quaint individuality; and one feels that with the protection afforded to his hanging cabinets by the wall, the lightness of their pierced ornament is justifiable.

## DETAILS

In justice to Chippendale, it must be reiterated that the Chinese Anglo-French fret-cut work, which is regarded as his



especial hall mark, is much more used by his followers than himself.

The *girandoles* and other mirror frames in Chippendale's *Director* are usually composed of extreme details. broken C-scrolls, work(*rocaille*), and the peculiar snipe-beaked, together with the pillar set at an angle to the rest of the design, all



JOSSHOUSE PEDIMENT. From the "Director."

of the master's most His curvilinear and imitations of rock-of dripping water, long-necked, impossible bird, capped and based angle to the rest finding place.

When Chip- pendale used clustered columns of Gothic derivation, they were carved from the solid almost invariably. He was thus enabled to obtain strength. In modern imitations the cluster-column legs are usually each turned separately, and are therefore most undesirable substitutes for solid single-piece supports.

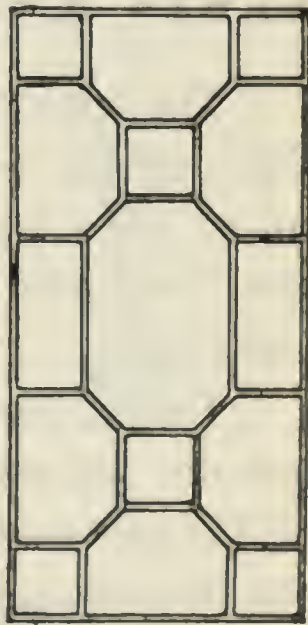
Throughout the period square legs, except in simple chair frames, were almost always sunk-panelled, whether decorated with Chinese frets, French curves, or Gothic tracery.

Chippendale's bookcase doors show the "thirteen" and "fifteen" patterns of lattice (or trellis) used throughout the eighteenth century.

The less one dwells on Chippendale's figure work the better: he had little knowledge of the figure, and probably gave only the roughest of sketches, with verbal instructions, to Darly, his engraver.



THE "THIRTEEN" DOOR LATTICE.



THE "FIFTEEN" DOOR LATTICE.



During the Chinese phase, Ince and Mayhew, and other contemporaries, as well as Chippendale himself, much affected the pagoda top to their creations, crowning it, when practicable, by a little figure of a Chinaman inside a species of joss-house.

## THE CABRIOLE

We have noted previously that the cabriole leg, with its ball and claw foot, was also of Chinese origin, having been brought to Holland by Dutch traders in the first quarter of the seventeenth century, and thence to England, where its original form underwent many changes. The writer does not doubt that Chippendale the Second was the designer who chiefly evolved the most graceful forms of cabriole.

Chippendale, in his architectural pieces about 1735, usually preferred the straight broken pediment, but transferred his affections, about 1750, to the swan-necked pediment. The severe straight and unbroken pediment in bookcases was, however, used throughout the Georgian period.

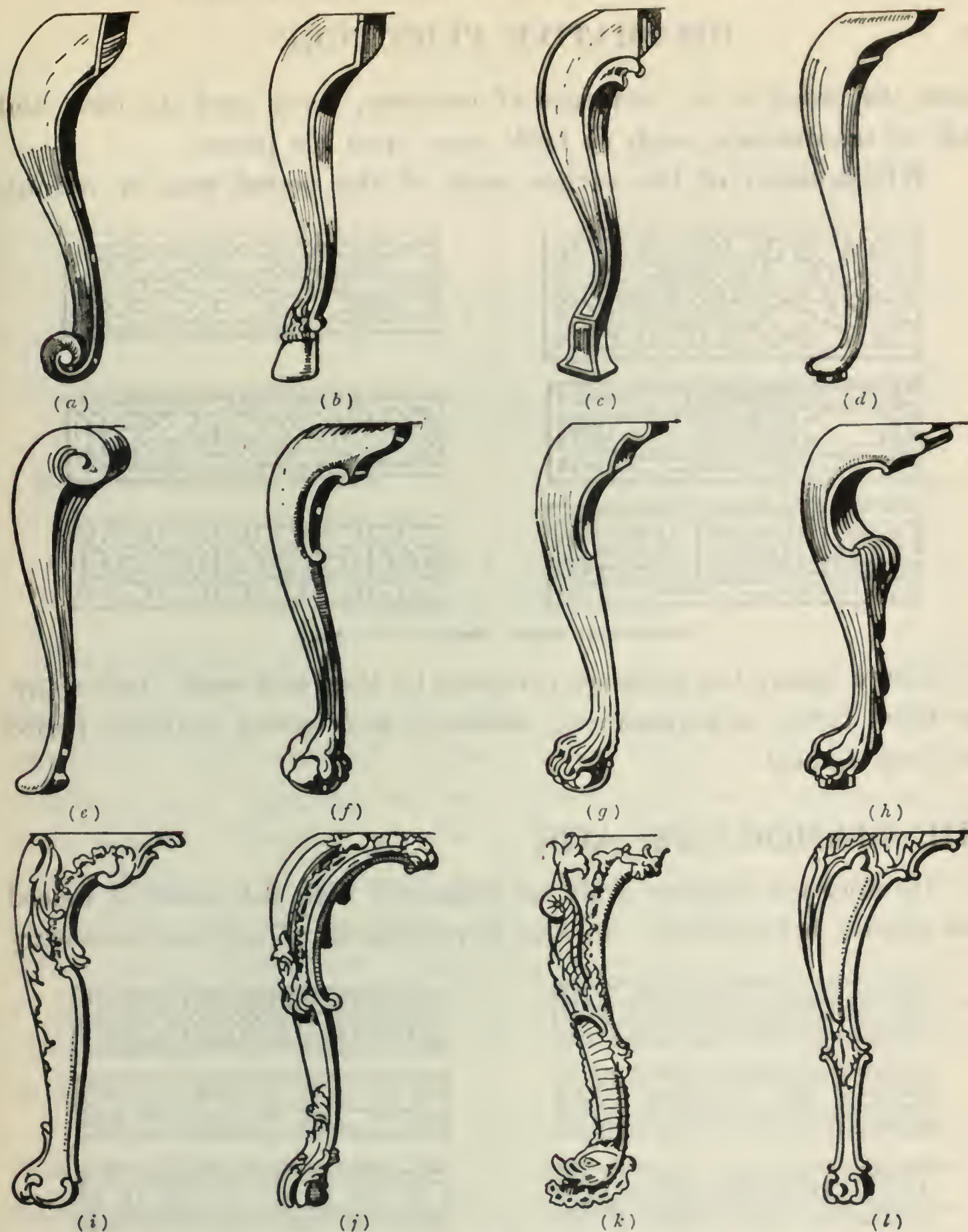
## FRETS AND INLAYS

The fine and exposed frets so associated with the name of Chippendale will no longer be cheap, chippy, and flagee if built up of three layers, laid crossways to each other, so that each may give strength and counteract any tendency to warp on the part of the others.

During the period 1725–1770 carving reigned supreme. The author has not yet seen any marqueterie in the smallest degree characteristic of Chippendale's individuality upon the few inlaid pieces in existence of otherwise undoubted Chippendale inception. He therefore considers that such inlays are usually additions: although Chippendale may at



## THE EVOLUTION OF THE CABRIOLE

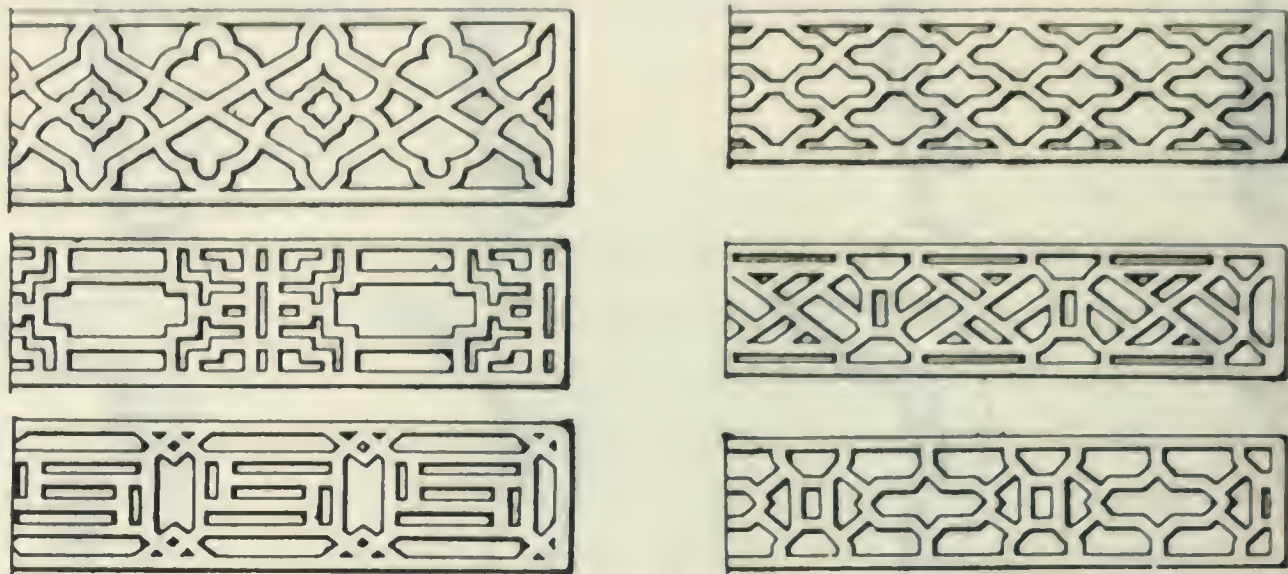


- (a) WILLIAM AND MARY. SCROLLED FOOT EVOLVED FROM THOSE OF HIGH-BACKED CANE CHAIRS.  
 (b) WILLIAM AND MARY. TERMINATING IN HOOF-SHAPED FOOT.  
 (c) FETLOCK JOINT DISCERNIBLE, BUT TERMINATING WITH SQUARE WORK.  
 (d) CHARACTERISTIC CLUB-FOOT OF QUEEN ANNE'S REIGN.  
 (e) CURVE AT TOP, TERMINATING IN SIMPLE SCROLL. FEET BEGINNING TO RESEMBLE ANIMAL'S PAW.  
 (f) TERMINATING WITH DRAGON'S CLAW GRASPING A PEARL. EARLY EIGHTEENTH CENTURY. EVOLVED FROM ORIENTAL SOURCES.  
 (g) TERMINATING WITH LION'S PAW. GEORGE I. (h) LION'S LEG, WITH SHAPED HOCK.  
 (i) ROCOCO PHASE. From "*Genteel Furniture, Society of Upholsterers.*"  
 (j) CHIPPENDALE. EXTREME ROCOCO. From the "*Director.*"  
 (k) CHIPPENDALE, ROCOCO-CHINESE. From the "*Director.*" (l) CHIPPENDALE, ROCOCO-GOTHIC. From the "*Director.*"



times, to order, or in moments of economy, have used up odds and ends of marqueterie, such as table tops upon his pieces.

Whilst much of the earlier work of the period was in walnut,

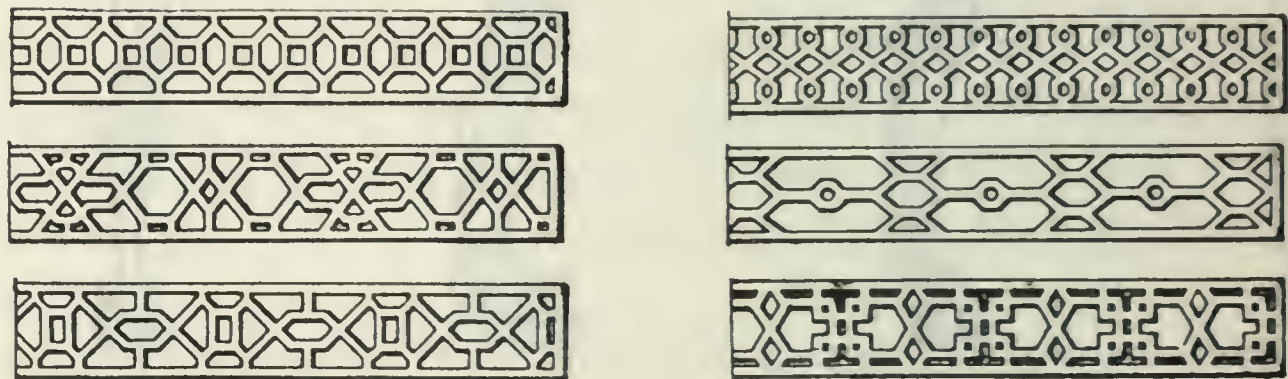


CHIPPENDALE FRETS. *From the "Director."*

one cannot ignore the influence exercised by the "new wood," mahogany, the third factor of importance; indeed, of such power that the period has been termed

## THE MAHOGANY AGE

Its finer yet tougher grain, as compared with oak, assisted, indeed was almost indispensable, to the development of eighteenth-century



CHIPPENDALE FRETS. *From the "Director."*

modes. The virgin forests of Cuba exclusively supplied the earlier users of mahogany. The first importers appear to have been little removed from freebooters, the Spanish owners having many a struggle



## PLATE LVII

### CURVED COMMODOE TABLE—CHIPPENDALE UNDER FRENCH INFLUENCE

Property of the DUKE OF BEAUFORT

Length, 4 ft. 3 in.; height, 2 ft. 10½ in.;  
depth, 1 ft. 10 in. *Circa 1750*

### INCISED AND RAISED LACQUERED EIGHT-FOLD SCREEN—CHINESE

Property of C. WILSON, Esq.

*Circa 1730.*

STALKER and Parker, in their book on Japanning and Varnishing, published in 1688, speak of the first English efforts in the art as "such Stuff and Trash" that they advise "foolish pretenders" to better employ their time in "dawbing whistles and puppets for the Top-Shop" to please children. It is indeed a far remove from the crude results achieved by the young ladies who during William and Mary and Queen Anne's days learnt lacquering, or to be precise, "japanning," as part of their elegant accomplishments, to the contemporary Chinese work which was intermittently imported into this country, probably by the East India Company.

The lacquered screen here illustrated is even more interesting than two of somewhat similar character, also of approximately early eighteenth-century period, in the National Collection. Such screens are incised and raised as well as decorated with metallic and other coloured lacs upon a black background. The details usually consist of sacrificial vessels, vases, flowers, fruit, longevity emblems, and other Celestial *motifs*, in the borders, a more pictorial treatment of rocks,

mountains, rustic bridges, boats, and pagodas being adopted in the central panels.

It may be well to note that the term flat lacquer must be not too literally accepted, since the thickness of the layers of lacquer is usually sufficient to cause a quite perceptible raising of the pattern.

Serpentine-fronted and other curved forms of French Commode Tables appear from about 1750 to have become popular. Chippendale shows some half-dozen designs for such pieces.

Candle Stands almost identical in design to that illustrated are to be found in the *Director*, Chippendale's equivalent to the *torchère* being usually about 4 ft. in height and of French inspiration, with a characteristic *souçon* of Chinese or Gothic detail. The colours of the vases shown upon these stands but inadequately represent the glorious hues of the famed ruby red known as *sang de bœuf* in French art, and the even more charming apple-green. Both glazes were obtained by the Chinese from copper silicates, both are associated with the culminating era in Chinese ceramics covered by the reign of *K'ang Hsi*, and are credited to *Lang Yao*, a viceroy of provinces, their reputed author, although the *sang de bœuf* glaze was really a revival of the "sacrificial red" glaze of an earlier reign.





Edwin Toley '10







CHIPPENDALE DOOR  
LATTICE.

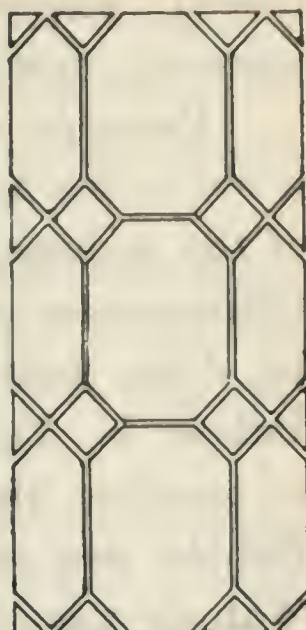
in their efforts to prevent their timber being cut and carried away without payment by the crews of the English trading ships.

The use of the inferior Honduras mahogany was a later necessity; one can neither accept nor reject the time-honoured tale, with several variants, to the effect that mahogany was first brought to this country by a Captain Gibbons "as ballast," or as a substitute for "Jesuit's bark," and given by him to his brother,

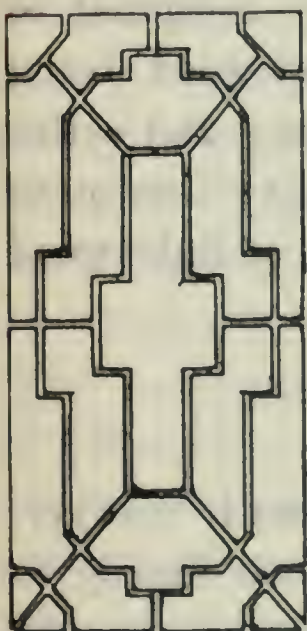
Doctor Gibbons, who had a candle box made from it by his cabinetmaker, Wollaston, after a protest that the wood was too hard for the tools. The story further runs that Doctor Gibbons was so charmed with the grain and colour of the new wood, that he had next a bureau manufactured from it, which so delighted the Duchess of Buckingham that, begging some of the remaining planks, she

had furniture made, and thus inaugurated the fashion for mahogany: to the disgust of another doctor—Samuel Johnson.

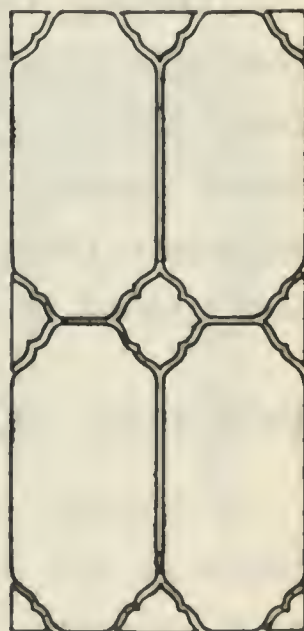
It will be remembered that towards the end of Stuart days small pieces of mahogany are found applied decoratively as panels or split balusters. An auctioneer's catalogue, mentioning an article of mahogany furniture as early as 1708, has been discovered by Dr. Lyon in America. Mahogany furniture must,



CHIPPENDALE DOOR  
LATTICE.



CHIPPENDALE DOOR  
LATTICE.



CHIPPENDALE DOOR  
LATTICE.



indeed, possess some occult fascination to attract—as well as a vigorous constitution to survive—the attentions of so many doctors.

Probably by 1710 the new wood was becoming known in England, as it was in the American colonies, but the author would date the real entry of the mahogany period at 1720, coincident with the migration of the Chippendales to London, the frenzied financial speculations engineered by John Law the Scotsman, in France, and with the South Sea Bubble in England. It is not altogether irrelevant to our subject to mention that among the wild-cat companies floated during the Bubble was one for making butter out of beech trees! Sir Robert Walpole was among those who profited by the gullibility of the early eighteenth-century speculator, his profits enabling him to spend nearly £220,000 in the building, decorating, and furnishing of Houghton Hall between 1723 and 1735. A considerable part of this sum must have been expended upon the fitting-up with the then new Cuban mahogany, as one of the doors, carved and gilt, cost, it is stated, nearly £1000, and the staircases, window shutters, and other fittings were equally lavish in treatment. Walpole, and Kent, his probable designer, appear to have realised that the use of mahogany would add the distinction of novelty to Houghton.

During the eighteenth century oak was practically relegated to the subordinate position of an interior or constructional wood, being faced with walnut and—at a later period—with mahogany and satin-wood veneers. So pronounced was the vogue of mahogany that quite elaborate pieces were—when cost forbade its use—made of light wood and stained in imitation of the favourite wood.

## POLISH, PAINTING, AND GILDING

“French polish” was not used until the nineteenth century. Some of the old mahogany pieces were apparently treated lightly to wax or fiddle varnish, which time has practically destroyed, leaving only a delightful *patina*. Cuban mahogany, when oiled, waxed, or



polished, fades to a delicate cinnamon tone; indeed, Father Time produces variations of hue in mahogany, as in oak, charming those gifted with an eye for colour; for the gradations of colour in old Spanish wood run the whole gamut of wine tints.

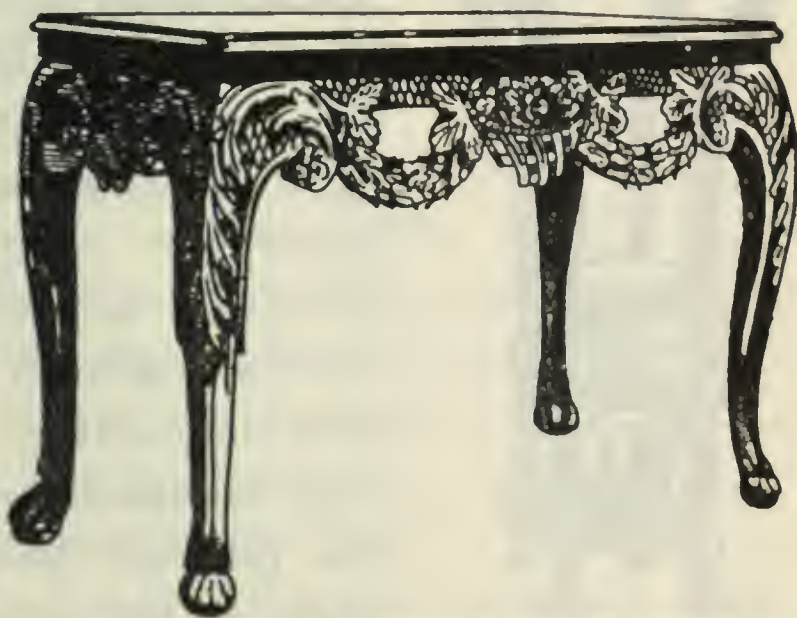
Much furniture as well as panelling was painted over in Georgian days. It is useful to remember that the "Chinese" work was frequently lacquered, and that, when this lacquer has been removed, the piece has no *patina*.

Chippendale in his *Director* appears to think so highly of gilding that it is surprising so few gilt pieces of his are to be found. The gilding of furniture increased in the early eighteenth century, and probably was at its maximum soon after the accession of George II.

## IRISH CHIPPENDALE

is the somewhat disquieting title given to much furniture which, from 1730 to the '98 rebellion, Theophilus Jones and the other Dublin cabinetmakers produced and flourished upon.

It was not dissimilar in design, and but little inferior in manufacture or carving, to English contemporary work, being recognisable therefrom by a somewhat more "woody" treatment, particularly in the shaped bottom rails, and by the affection its carvers displayed for incising the "grounds" of their work with "fish scales." Despite its title, Irish Chippendale appears to have been somewhat independently developed, and to have owed more to Dutch than English design.



IRISH-CHIPPENDALE SIDETABLE OR CARVING TABLE.  
*Property of DR. BURGHARD.*



## CHIMNEY-PIECES

The reconsideration of the chimney-piece proceeded during the period of Chippendale activity. Prince Rupert had, as far back as Stuart days, discovered a principle of much value in grate design, but like many another inventor was before his time. The old English inherited love of big fireplaces and big fires, even though most of the heat escapes up the chimney, is too rooted to be upset by considerations of economy. The small basket grate of "sea coal" was, in appearance, a poor substitute for the roaring logs of Tudor times; the contrast being felt the more because



STAND. *From SIR W. CHAMBERS' BOOK.*

the average height of the apartment was much greater. The openings of fireplaces nevertheless became smaller, from the William and Mary and Queen Anne periods, through the eighteenth century, with the result that the mantel-shelf was correspondingly lowered, pictures and kit-cat portraits took the place of honour over them, previously occupied by the carved wood panelling, and afterwards to be sacred to the bevelled silvered mirrors, from whose tyranny twentieth-century modes are freeing themselves. The introduction of wall-papers, too, destroyed the previous tendency to continue the chimney-piece to the ceiling, it being ordained by some sapient dictator of taste during this period that



PIER GLASS. *From the "Director."*



rooms which are hung "with wall-paper are debarred by the rules of the science" from tall or continued chimney-pieces.

Chimney-pieces, though rightly considered part of the architectonic scheme of the room, were decreasingly designed throughout the eighteenth century by the architect of the building, and gradually lost their dominating character in the apartment. The pediment, whose introduction necessitated the first stage in the dissociation of the chimney-piece from the room cornice, gradually sunk until it became a mere capping moulding immediately over the mantel-piece.

## GEORGIAN ARCHITECTURAL INFLUENCE

The severance between furniture design and architecture was marked at times during the eighteenth century, yet Georgian architecture was not without its influence upon woodwork modes.

The long flirtation by Great Britain from Stuart days with the purer phases of classic architecture ended, as flirtations have before, not only in marriage, but in absolute deference to the better half, and England settling down, became clumsily "Grecian" in her architectural modes, although French influence continued to be noticeable.

"Possessed of one great house of state,  
Without one room to sleep or eat,  
How well you build let flattery tell,  
And all mankind how ill you dwell,"

was Lord Chesterfield's caustic comment on the absurd sacrifice of convenience to symmetry involved in the copying *en bloc* of the forms of the Grecian portico temples for English homes, during the eighteenth century, by Lord Burlington, James Stuart, Revett, and other classic revivalists, whose motto was apparently—

"I, from no building, gay or solemn,  
Can spare the shapely Grecian column."

The movement reached its last and worst stage with Stucco Nash, who built Regent Street with its sweep to avoid blocking the

Regent's view of the Regent's Park. The epigram of his day, happily summarising for us Nash's use of stucco, would not have been without point had it been addressed to the brothers Adam—

“Augustus at Rome was for building renowned,  
For of marble he left what of brick he had found;  
But is not our Nash, too, a very great master?  
He finds us all brick, and he leaves us all plaster.”

With which we may well leave late Georgian architecture.

There ran, however, side by side with the decorative furniture regarded as especially typical of Chippendale, Adam, Hepplewhite, and Sheraton, some furniture and much fixed woodwork in distinct subjection to the architecture of the period: to it the term

## “GEORGIAN” WOODWORK

is more conveniently applied than to the freer work of the above masters. It was produced principally between 1710 and 1750, and therefore overlapped the reign of good Queen Anne at one end, and the vogue of Chippendale's own distinctive styles at the other. It persisted in fixed woodwork more or less throughout the century, in both England and the American colonies, and in some small degree in the furniture also.

## THE GREAT FURNITURE DESIGNERS

of the eighteenth century emancipated furniture from the domination of architectural detail: assuming an independent right to adopt such forms as seemed best fitted for the purpose and the environment, whilst recognising, to quote from Chippendale's preface, that “of all the arts which are either improved or ornamented by architecture, that of cabinetmaking is not only the most useful and ornamental, but capable of receiving as great assistance from it as any whatever.”



## PLATE LVIII

### MAHOGANY ARM-CHAIR—STYLE OF CHIPPENDALE

Property of Lt.-Col. G. B. CROFT LYONS

Height, 3 ft. 6 in. ; width over seat, 2 ft. ;  
depth over seat, 1 ft. 8 in. *Circa* 1750

ONE suspects that had Chippendale been asked to state upon which of his creations he would desire to rest his claims as designer and craftsman to the favourable judgment of posterity, he would have selected his famous "Ribband back" chairs. They indeed typify both the art virtues and the vices of their originator in his more florid mood.

The indubitably French derivation of the fluttering knot of ribbons has been noted in our survey of the perforated splat-back developed during the period 1725-1770.

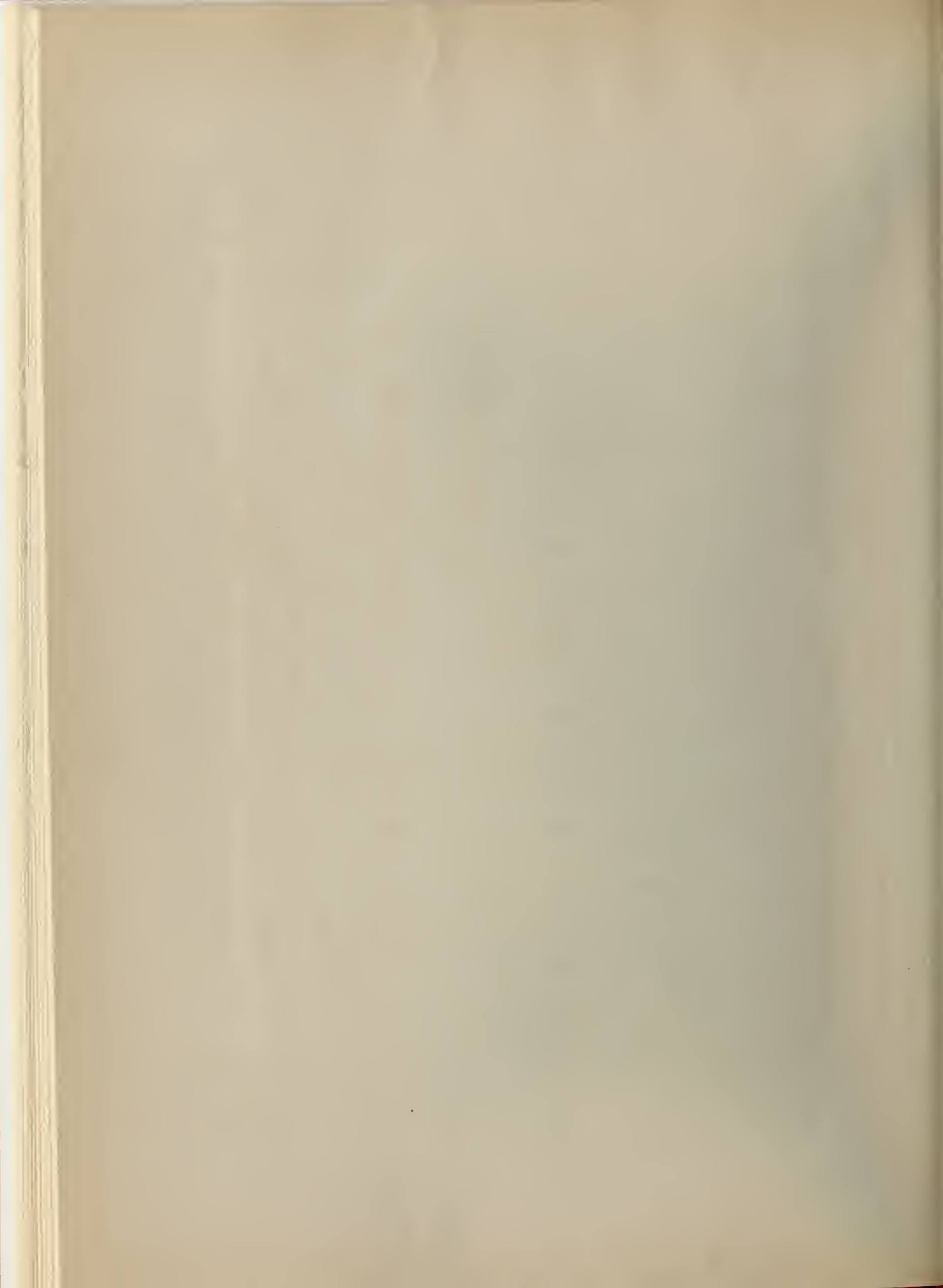
Let it be cheerfully admitted that ribbons, in common with flowers and fruits, are unsuited in reality for seat backs, since they would be crushed by the pressure of the sitter's back. Yet these ribbon-back chairs are constructionally so strong and comfortable, to quarrel with the triviality and licence of their ribbon details savours of pedantry.

Though Chippendale himself recommends, in his book, that such chairs should be covered in red morocco, it has been deemed preferable to illustrate the late seventeenth-century Italian brocaded velvet, which appears to have done yeoman service upon this fine chair. Indeed, as the eighteenth century advanced, there was much elasticity of choice in covering materials. *Petit point* embroidery was used in considerable quantities; the pattern, being worked in silks and wools upon canvas, has outworn the Spanish leathers, damasks, tapestries, cane and horsehair seatings, also in vogue.







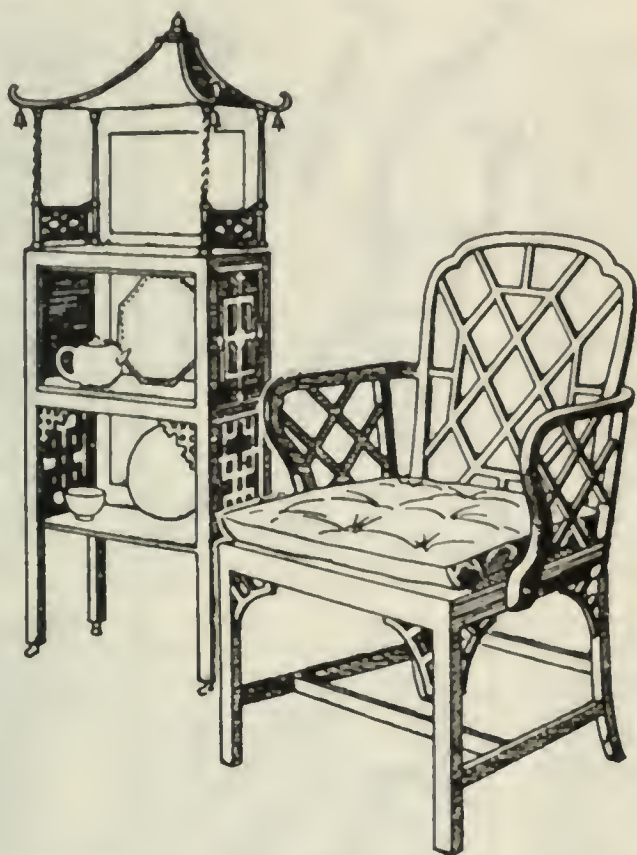




"Georgian" furniture owes nothing to the Georges, who were quite devoid of taste; George II.'s dictum, "Bainters no goot nor Boets neither," being fairly typical of the Hanoverian dynasty's culture. English monarchs, it must be confessed, compare but indifferently with those of France in their knowledge of and interest in the applied arts.

## SUMMARY

With the advent of the Chippendale period in furniture design, we draw perceptibly nearer to modern days and ways. Commercial ideals become more clearly the nation's objective. Under Sir Robert Walpole, twenty-five years of peace were enjoyed by England; her trade intercourse with the Continent and her colonies advanced rapidly. The year 1727 stands out, not only as that of the accession of



CHIPPENDALE CHAIR AND CABINET. *Property of the DUKE OF BEAUFORT.*

George II., but, as a result of Voltaire's long stay in this country, as the beginning of Continental recognition that England possessed political, literary, and even artistic views worthy of serious study. In furniture design for the first time both France and Holland showed practical appreciation of the new English style by borrowing Chippendale's cabrioles and other patterns.

One is apt to judge Chippendale and his school at times by his designs as published, forgetting that the designer was perforce, in those pre-process days, at the mercy of his engravers, who would be more anxious to depict a graceful sweep of line, than to show a design which, if carried out identically, would be strong and practicable. Probably few men have known better than Chippendale the

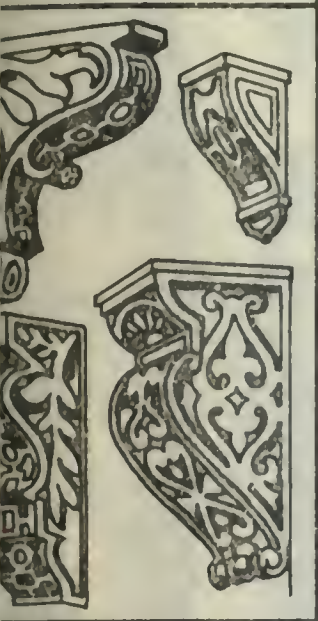
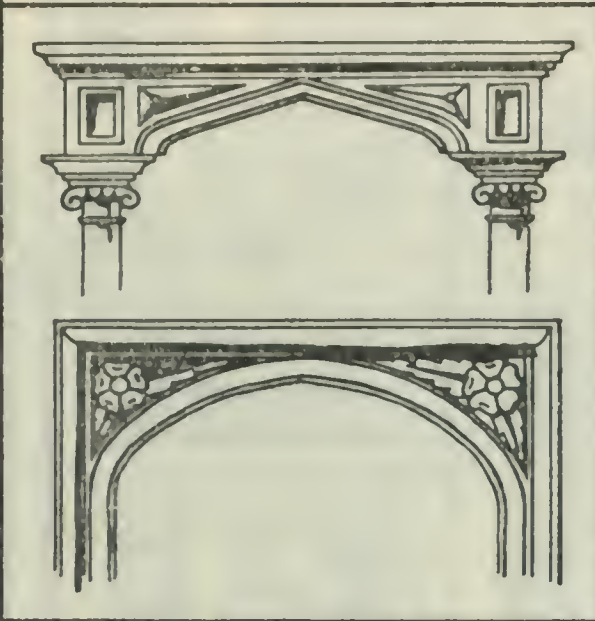
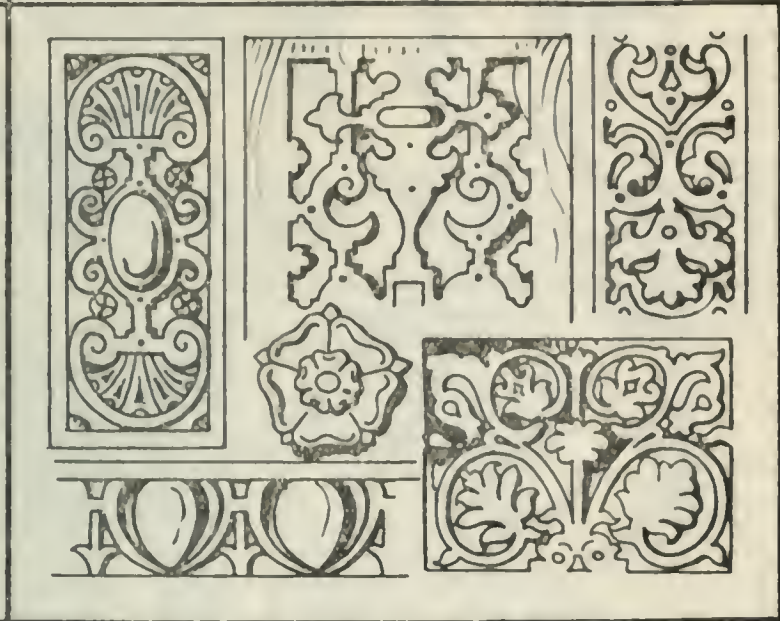
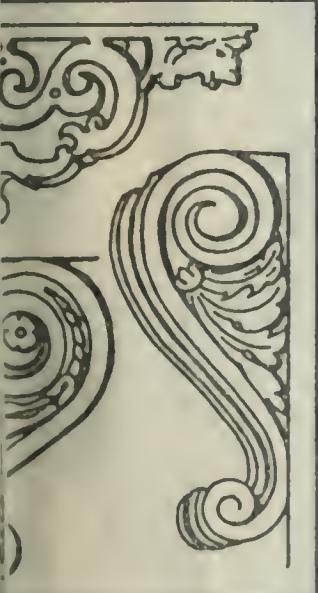
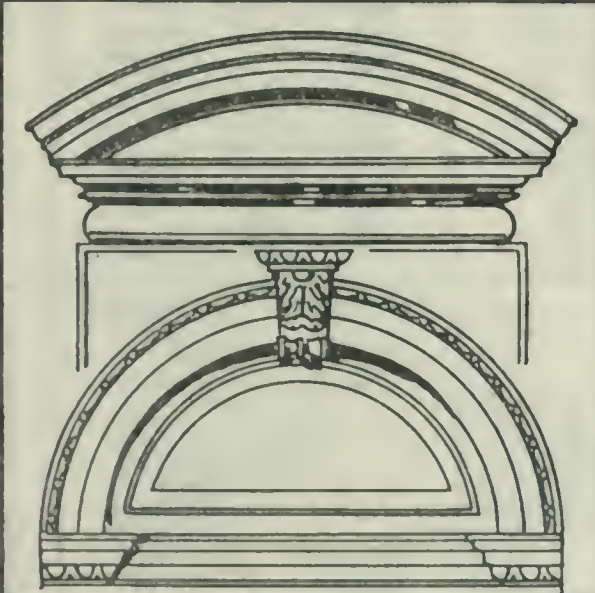
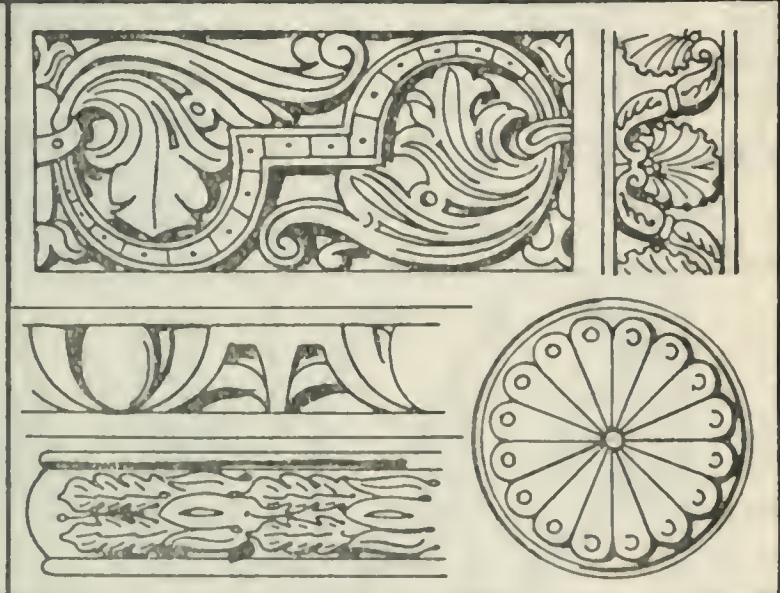
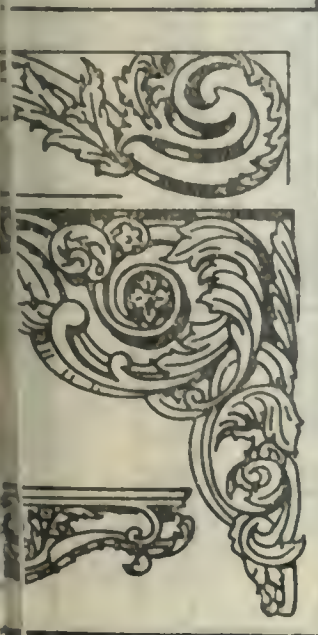




# TYPICAL DETAILS OF BR

	MOULDINGS.	CAPS.	BASES.	COLUMNS PILASTERS.
<p><b>TUDOR.</b> (<i>Elizabethan.</i>)</p> <p>1509-1603</p> <p><i>Tudor.</i> Henry VIII., 1509-1547 Edward VI., 1547-1553 Mary, 1553-1558 Elizabeth, 1558-1603</p>				
<p><b>STUART.</b> (<i>Jacobean, Charles II.,</i> <i>Cromwellian.</i>)</p> <p>1603-1688</p> <p><i>Stuart.</i> James I., 1603-1625 Charles I., 1625-1649 Commonwealth, 1649-1660 Charles II., 1660-1685 James II., 1685-1688</p>				
<p><b>ANNE-GEORGIAN.</b> (<i>William and Mary.,</i> <i>Queen Anne.,</i> <i>Early Georgian.</i>)</p> <p>1688-1727</p> <p>William and Mary, 1689-1702 Anne, 1702-1714 George I., 1714-1727</p>				



# SH WOODWORK STYLES

BRACKETS.	ARCHES.	OTHER CONSTRUCTIONAL & FREE ORNAMENT.
		
		
		

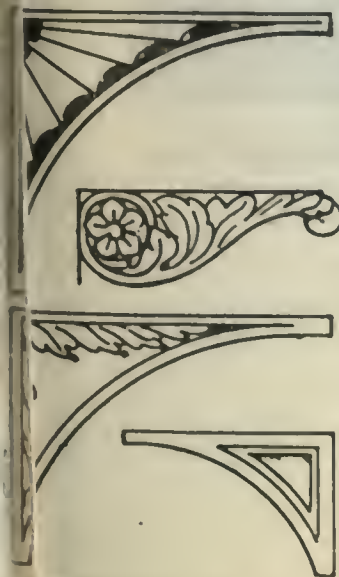


TYPICAL DETAILS (continued)

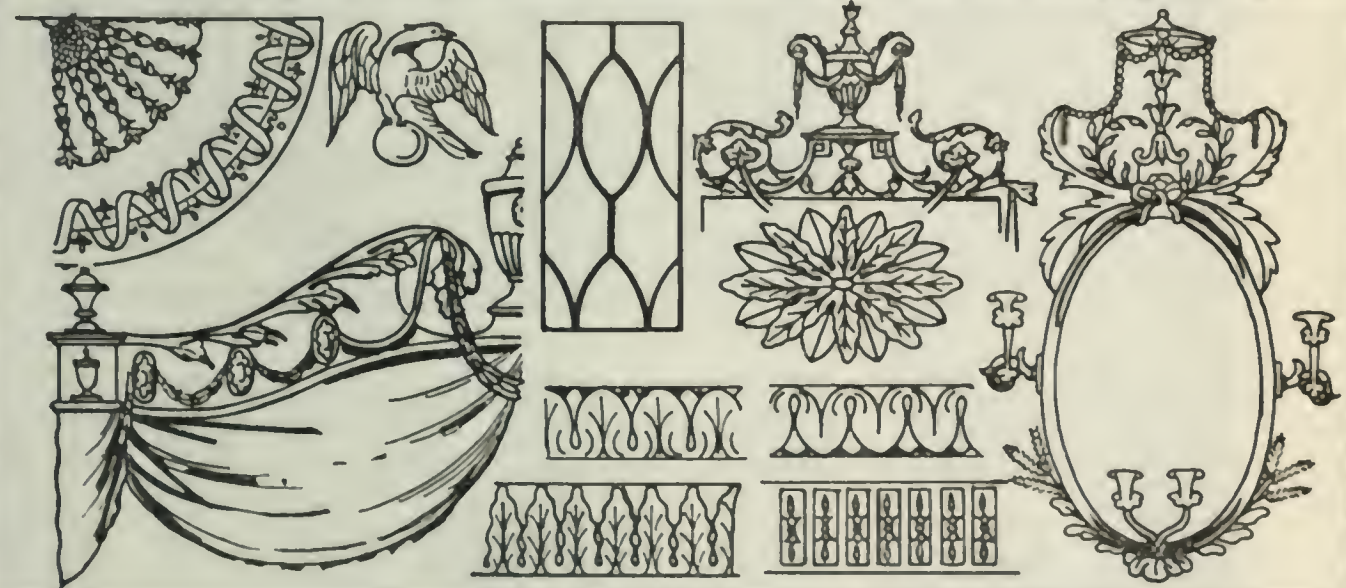
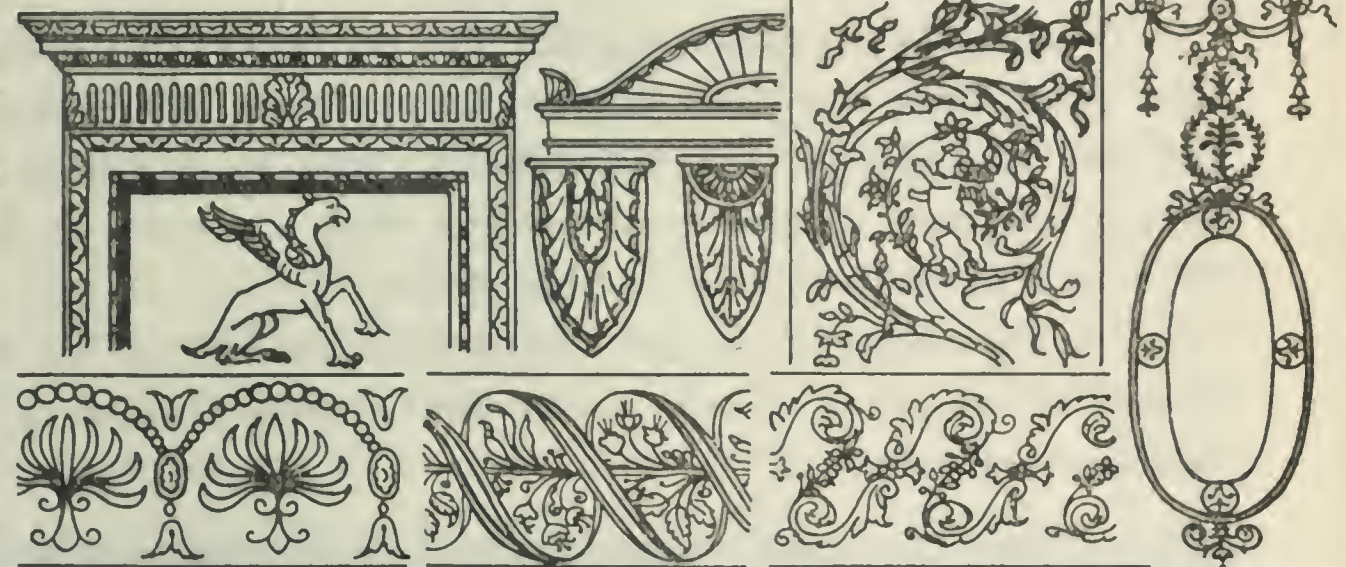
	MOULDINGS.	CAPS.	BASES.	COLUMNS & PILASTERS
<p><b>CHIPPENDALE.</b>  <i>(Eighteenth Century.)</i>  <i>(The Chippendale School.)</i>  <i>(Early Georgian.)</i></p> <p>THOMAS CHIPPENDALE.  Born 1710; died 1779</p> <p>George II., 1727-1760  George III., 1760-1820</p>				
<p><b>ADAM.</b>  <i>(The Brothers Adam.)</i>  <i>(Eighteenth Century.)</i>  <i>(Georgian.)</i></p> <p>ROBERT ADAM.  Born 1728; died 1792</p> <p>George III., 1760-1820</p>				
<p><b>HEPPEL-WHITE-SHEARER.</b>  <i>(Eighteenth Century.)</i>  <i>(Georgian.)</i></p> <p>GEORGE HEPPELWHITE  OR HEPPELWHITE.  Died 1786</p> <p>George III., 1760-1820</p>				
<p><b>SHERATON.</b>  <i>(Late Eighteenth Century.)</i>  <i>(Georgian.)</i></p> <p>THOMAS SHERATON.  Born 1751; died 1806</p> <p>George III., 1760-1820</p>				



BRACKETS.



OTHER CONSTRUCTIONAL  
& FREE ORNAMENT.



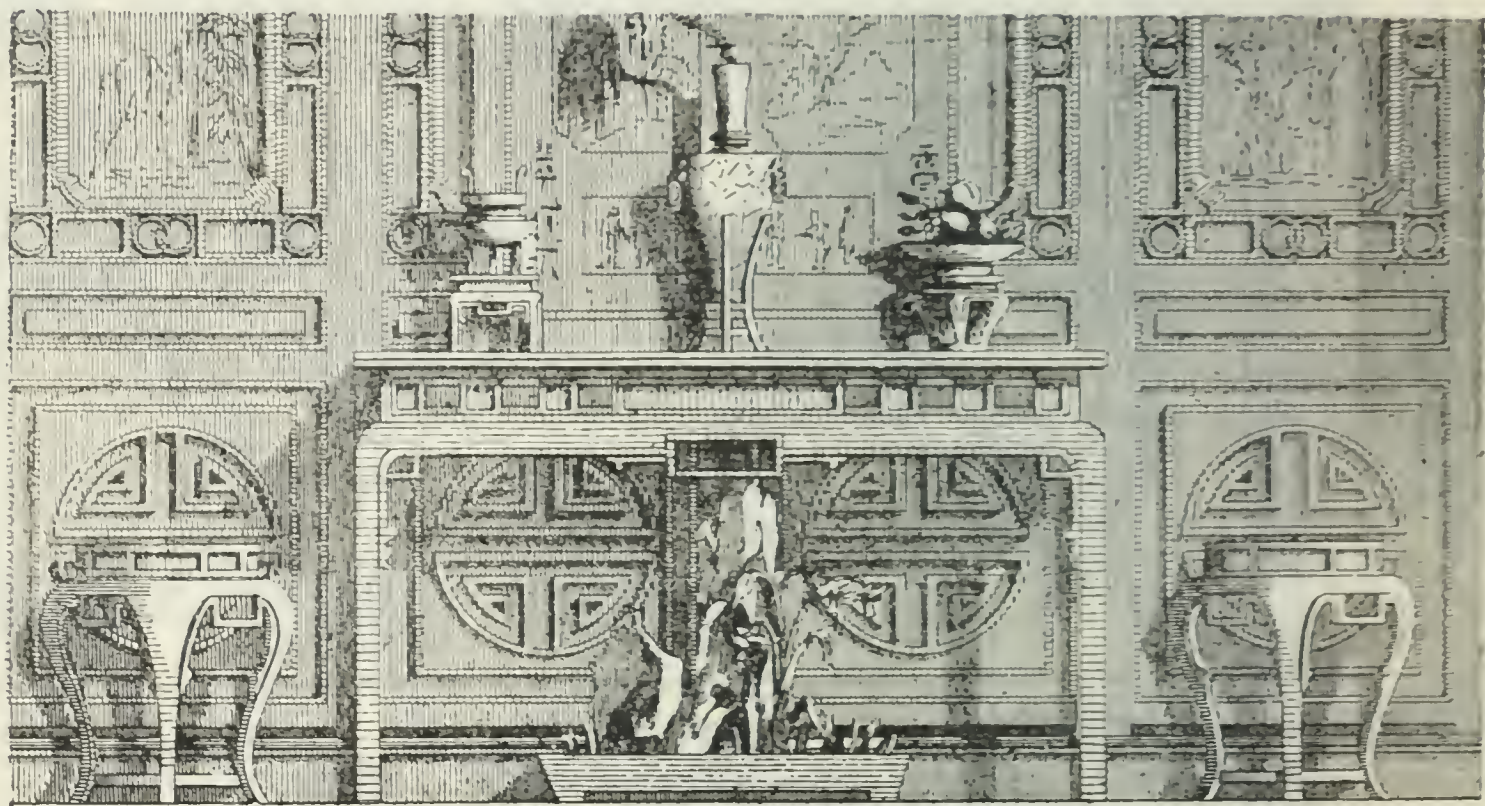


limitations of wood, and whilst he frequently transgressed the ideal tectonic laws, he was careful to make all practicable allowance for weakening curves. I have yet to encounter one undoubted Chippendale piece of flimsy construction: a fact which can scarcely be due entirely to the survival of the fittest.

Chippendale's bitterest enemy cannot accuse him of lack of receptivity: his motto, "Colligit ut Spargat," is a modest and frank indication of his "collecting" details to scatter them abroad again in his designs.

Though style purists, rightly fed on text-books and professional traditions, may shudder at the Chippendale admixture of French, Chinese, and Gothic, his individuality was so powerful as to infuse usually his most *bizarre* combinations with a charm, even apart from the splendid craftsmanship of his pieces.

Among master craftsmen Chippendale stands out as conspicuously during the reign of George II. as did Grinling Gibbon in the days of William and of Anne.



FACSIMILE OF PORTION OF SIDE OF ROOM, IN CHAMBERS' "*Designs of Chinese Buildings and Furniture, etc.*"



## PLATE LIX

### THE CHIPPENDALE CHINESE ROOM AT BADMINTON HOUSE

Property of the DUKE OF BEAUFORT

Height of bed to top of cornice, 8 ft. 4 in. ;  
total height, 12 ft. 5 in. ; width over posts,  
6 ft. 1 in. ; depth over posts, 6 ft. 6 in.

*Circa 1755*

BADMINTON, rich as is its collection of masterpieces in the arts decorative, is chiefly remarkable in the minds of connoisseurs of ornamental woodwork for its dining-room decorated with carving—exquisite alike in technique and design—from the facile chisel of Grinling Gibbon. It, however, possesses examples but little less interesting of the Chinese phase of the succeeding period. Among them is the bedroom forming the subject of the annexed colour plate. Its chief furniture is executed in black lacquered and gilded wood, against a pale pink paper exhibiting Oriental feeling, similar to that described by Mrs. Delany in 1746, who, when visiting Cornbury, states that some of its rooms were hung “with flowered Indian paper of flowers and all sorts of birds.”

Oriental, Continental, and English lacquer work were so commingled, that much which has been written anent the art in England at this period, is of a purely conjectural character; it may, however, be confidently stated that the lacquered pagoda-topped bed and equally “Chinese” chairs—also encrusted with lacquer and partly gilt—are of Chippendale the Second’s school, though in the absence of distinct evidence to that effect among the archives of Badminton House,

one hesitates to ascribe them to the personal handiwork of that master-designer and craftsman.

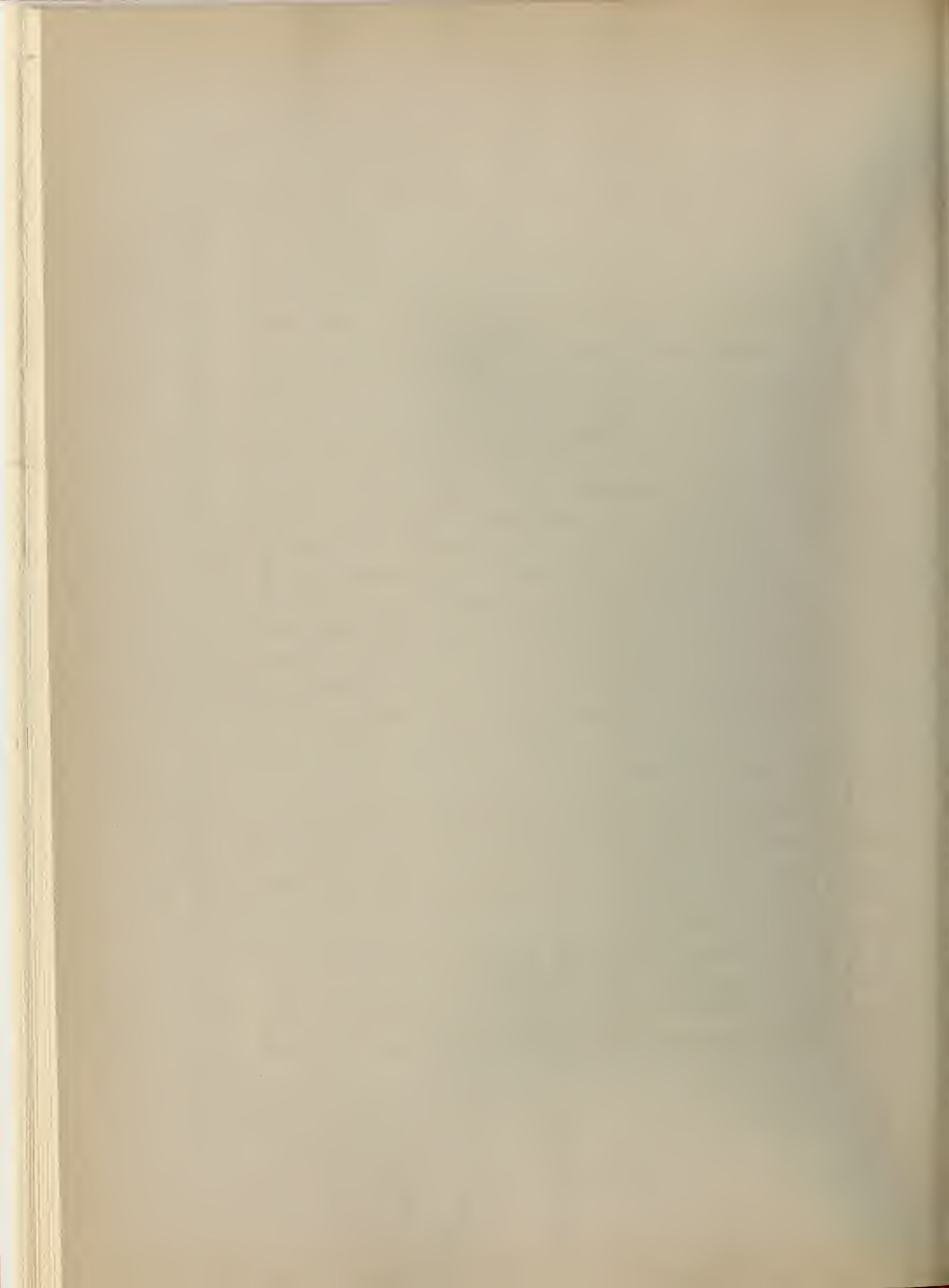
The dragons are of the variety shown in Chippendale's *Director* (No. XXXI.) upon the Dome Bed; the pagoda top in its details being similar to that in Plate XXXII. succeeding. The cult of the pagoda was, however, as we have noted, shared by almost all the designers and makers of decorative furniture during the period. Indeed, these pieces, in common with several others in the adjoining apartments, may well have emanated from Edwards and Darly or Ince and Mayhew; for Chippendale, unlike his successor, Sheraton (who in several designs suggests its use), displayed little liking for lacquer or other colour decoration, preferring relief ornament in the forms of carving and fret-cutting.

The gilt mirrors upon either side of the bed are typical instances of Chippendale's favourite *rococo* treatment of these wall ornaments.

One is the more inclined to place the date of the execution of this apartment at about the middle of the century, because the Chinese phase in furniture was at that period attaining its maximum strength. The wall-paper, doubtless contemporary, would confirm this date, as after about 1760 until the end of the century Chinese pictorial effects in perspective supplanted, in large measure, simpler floral wall decorations.









## DECORATIVE FURNITURE AS A MIRROR OF MANNERS

DECORATIVE furnishings, in common with the other household gods of different countries and periods, invariably throw vivid light upon the social habits and manners of its users.

Indeed, contrasts between mediæval and modern ways and equipments verge at times upon the ludicrous. The citizen of to-day possesses a degree of comfort and refinement mediæval kings never experienced; the well-to-do shopkeeper's wife of modern times, better *lingerie* and more furniture for its safe storage, than had many of the high dames of the Middle Ages, when queens were bedecked with diamonds, and destitute of night wear, when their official entry was announced with every accessory of pomp and respect, but knight and squire entered their private apartments without ceremony.

### IN THE BATHROOM

A contemporary illustration shows that mixed bathing in the palace was not considered indelicate in the robust fifteenth century. The proportions alone of the circular wooden bath in the old wood-cut would suffice to show that it was intended for simultaneous use by more than one ablutionist.

A knight and two fair dames are represented bathing in this detached bath, upon the sill of whose arched window-opening a page sits, apparently carolling a ditty, and accompanying himself on a stringed instrument; whilst outside, and facing the unabashed

bathers, another page waits with food at a table. In another manuscript a knight is shown resting his elbows with easy grace upon the edge of a high tub wherein a lady is bathing—in this instance with every appearance of discomfiture, be it said, to the credit of the lady's modesty. After a course of similar illustrations, one almost feels that Evelyn's comment on the habit of ladies of his much later days receiving visits from male friends whilst dressing is too prudish for mention.

## MANNERS AND COMFORT

Men wore their hats in cold weather in their seatless churches, as well as at home,—as in later days they did at table to prevent the powder from their hair or wigs falling into their plates. Nor can one greatly wonder at the custom, when one reads of the singularly comfortless condition of many of the old English halls and homes of the great: especially when the lord had carried away with him not only the beds, chairs, and kitchen utensils, but also the glass casements for the windows, and the tapestries for the walls and doorways for his use when upon his round of visits to others of his castles—a necessary procedure when the only way in which he could utilise the produce of his estates was to eat it himself, aided by his retinue.

An old chronicler, after stating that even as late as the time of Henry VIII. "the bones from many a dinner lay rotting in the dirty straw which strewed the floor," continues, "the smoke curled about the rafters and the wind whistled through the unglazed windows." This, in the opinion of many of those days, was as it should be; indeed Nescham, in his quaint fourteenth-century tract, complains of the effeminacy of the nobles of his day in plastering the walls of their houses to exclude cold and damp. Nor must it be forgotten that it was not until almost two centuries later that pews and other wooden seats were provided in English churches. Until that period



opinion was in partial accord, at least, with that of the Moor of modern days mentioned by Lancelot Addison in his amusing book, who, justifying the absence from the mosque of benches or chairs, protested that it was "a shame to see women, dogs, and dirty shoes brought into a sacred place . . . and that men should have chaires there to sit in, with as much lascivious ease as at home."

The relation of furniture to manners seems to have been well recognised by our ancestors, since more than one mediæval and early Tudor writer gives instructions on behaviour at table: sometimes in rhyme, or doggerel, as in the *Boke of Curtasye*, wherein the reader is directed not to play with cats and dogs when seated at the tables:—

"Whereso, thou sitt at mete in borde (i.e. *at table*)  
 Aboide the catt at on bare worde  
 For yf thou stroke catt other bogge  
 Thou are lyke an ape teughed with a clogge."

Not only were animals important actors in the diversions of the mediæval home, but so much attention was bestowed on the bird pets of the household, that our old chronicler Nescham, to whom one is indebted for many a glimpse of contemporary home life, recommends that the furniture of each chamber should include at least two

## PERCHES,

one for the hawks and falcons, the other for suspending kerchietts, breeches, shirts, and other clothing. Arms and armour were also hung from these *perches*, which are shown in many of the old *fabliaux*, being wooden frames fixed to the wall, or at times to the ceiling, in the manner indicated on page 30, Volume I

## AT TABLE

Truly there were many things in those days which would have shocked our modern arbiters of manners. Other directions in the *Boke of Curtasye* indicate fear lest the guest should possess no refine-

ment: he is directed to keep his nails clean ("loke thy naylys ben clene in blythe"), whilst cautions against defiling the tablecloth by expectoration during meals, a demonstration of the unsuitability of the knife and tablecloth for teeth-cleansing purposes, are combined with many other precise instructions of even more intimately personal nature, to dwell upon which were to further risk suspicion of indelicacy.

In defence of such of our ancestors as required the arbitrary tutelage of the *Boke of Curtasye*, it may be pointed out that in Spain to stretch the limbs was regarded as a far more serious lapse from dignity, by the haughty hidalgo, than some of the acts censured above.

Eating and drinking having ever been most congenial occupations to the natives of these isles, manners have largely concerned themselves with behaviour at table. The word banquet is derived from the

## BENCH OR BANC

on which it was the custom to sit, *bancs* having supplanted the *triclinium* shortly after the Byzantine period. Upon the guests being seated, each was served by the *ewer* with water to wash, another attendant handing a towel; the cloth was then spread, and the cooks brought in the dishes. Even after the conclusion of the Middle Ages food (handed from the opposite side of the table) was taken from the bowls by the fingers. It should, however, be remembered that the picturesque ship-like *cadenas*—not unlike the *nef* in appearance, and containing within its hold, knife, fork, and spoon—formed part of the equipage of many a Continental noble from a much earlier period, and, decorated with his heraldic devices, accompanied him upon his visits, and was set before him at table.

Forks are said to have been little used before the sixteenth century, guests using their fingers to help others as well as them-



## PLATE LX

### MAHOGANY DIVISIBLE DINING-TABLES—DINING- ROOM SPLAT-BACK CHAIRS

Property of DR. BURGHARD

Combined length of tables, 5 ft. ; width, 4 ft. 8 in. ;  
height, 2 ft. 5 in. *Circa 1755*

To the generality of the public the Chippendale period is associated rather with simple yet dignified furniture of the type herewith illustrated, ornamented with frets and executed in dark mahogany. One is inclined to credit Ince and Mayhew—two of Chippendale's most industrious contemporaries—with the design and manufacture of these tables.

During the interesting era designated in furniture annals by the title of Chippendale, the usual type of dining-table was composed of two central pieces, supported by cabriole legs, and with semi-circular ends to the tops. These latter being used as sidetables, and now (having been separated from their "mates") become independent pieces, are seldom recognised as integral parts of the complete Chippendale dining-table.

Dr. Burghard's Dining-Table, virtually two tables forming an octagon when closed, is an early form or species of the flap-extension dining-table: opening to support the extension "leaves" in the centre by adjusting the hinged legs and by small brass rods sliding into grooves.

One searches in vain for clocks actually made at the time, of the elaborate designs published in the decorative furniture books of the middle of the eighteenth century. In the clock cases one really

finds, pillars and pilasters support the hood and cornice which are usually surmounted by a pediment. The decoration consists of frets, the wood being dark mahogany, though oak lingered long in country makes. Within the space enclosed by the semi-circular arch of the dial door a painted mechanical picture device was frequently placed, consisting of a moving ship rocking upon a painted sea.

The persistence of "the Indian taste," despite the counter attractions of French and Chippendale modes, is remarkable. The walls of the velvet room at Ditchley, the seat of Lord Dillon, are hung with a design, in Genoese cut velvet, of similar character to that represented, being a European rendering of the Indian Goddess Siva, the Destroyer. It was brought to this country in the second quarter of the century, the loom-pattern being, it is stated, destroyed that no reproductions might be made.

The literature of the clock is so voluminous and possibly so extraneous that one dares not linger upon the subject.

The window shown is that depicted in the "Lady's Last Stake," painted in 1750.

Hogarth's pictures caustically suggest such grossness in Georgian society, that one is glad to reflect that it would be absurd, as well as unjust, to judge the morals of an age only by its comic and satiric art.





Edwin Foley 10





selves; a quite sufficing reason for washing both before and after a meal. That no plates for holding food are shown in early MS. illustrations is incidental endorsement of the old writers' frequent mention of the practice of flinging refuse food and bones upon the floor for the dogs. When the "trencher" came into use, it was either a thick slice of bread, used by the wealthy as a plate to place the meat upon and give to the poor afterwards, or a wooden platter possessing no pretensions to decoration.

A wooden bowl known as a *voyder* was from about the same period placed beside guests for the refuse of their food. Even so late as 1663 we find the indispensable Pepys complaining, upon his return from the Lord Mayor's Banquet, that at his table there (the Merchant Strangers) it "was very displeasing that we had no napkins nor change of trenchers and drunk out of earthen pitchers, and wooden dishes."

At the same banquet, too, the French Ambassador arrived late, and taking offence upon finding that a seat had not been reserved for him at the Noblemen's table, refused to sit with the Lord Mayor!

Whatever their shortcomings in matters of table manners, no Queen of England has, to our knowledge, been guilty of the refinement of cruelty exhibited by a Queen of Spain, in inviting a fasting court and special guests to witness her dining in state, at a table placed upon a *daïs* of honour, to the accompaniment of so elaborate a ceremonial that hours were occupied ere completion—or repletion.

The designs of the court and livery cupboards of Tudor days were largely the outcome of the habit of taking food to the bedrooms, either for eating at night or for an early morning meal. The preparation and delivery of these viands can have been no inconsiderable task in large households such as that of Percy the Magnificent, Duke of Northumberland, though perhaps simplified by the fact that of all the one hundred and sixty-six knights, priests, and squires in his retinue, six only had a bed each to himself.

## IN THE BEDCHAMBER

As an instance of English travellers' manners (never at any time a matter for national pride, if we accept Continental valuations) in the middle of Queen Elizabeth's reign, Mr. Percy Macquoid, in his sumptuous work, quotes some amusing directions from an Anglo-Dutch dialogue book for travellers of that period—

*Traveller:* "My shee friende is my bede made, is it good?"

*Chamberlain:* "Yea Sir, it is a good feather bed, the scheetes be very clean."

*Traveller:* "Pull off my hosen and warne my bed; draw the curtains and pin them with a pinne. My shee friende kisse me once and I shall sleep the better. I thank you, faire mayden."

## COIFFURES

We have noted, in our chapter on the Bed Cradle and Cot, the wooden neck-rest or "pillow" which was used by the Japanese women to protect their elaborate *coiffures* from damage during sleep; to appear in public with these built-up head ornaments disarranged, being considered ill manners as well as unsightly by the arbiters of modes in that country, as well as by the court beauties of Western Europe, who also adopted pillow devices to ensure the safety of their *coiffures* whilst they slept. It does not, however, appear to have been regarded as a serious offence for these constructions to be worn so long without attention that insects found unmolested homes therein.

Present-day

## DRESS RATIONALISTS

would have been appalled at the tortures inflicted by the contents of a court lady's *armoires* and other furniture for clothes storage, during the days of Charles IX. and *Henri Deux*, when a steel-braced



bodice forced back the shoulders to give emphasis to the bust, the robe was supported at the hip by heavy armour, and enormous stiff ruffs were fashionable.

The vanity, which in more modern times shows itself in dispute and heartburning over rank and procedure at court and social functions, has been responsible for a plentiful lack of courtesy—that true objective, one would imagine, of manners. During the fifteenth and sixteenth centuries the right to occupy the chairs and stools was keenly contested. In old chronicles ladies are represented as having gained social victories, when using chairs with arms and backs, if their visitors, persons of equal social rank, were obliged to be content with a chair without arms. Noble dames fought, bled, and suffered for their seats. One reads, for example, that in 1692 the French princesses refused to attend the Queen of England because they were offered only stools; though in Spain at this period, it is amusing to note, the cushion was a special mark of honour, taking precedence of both chair and stool, in the allotting of rank to ladies of the court.

## THE FARTHINGALE CHAIR

was made without arms in order that the wearers of the enormous hooped petticoats which were brought into England from Spain in Queen Mary's reign might be able to sit with comfort and decorum. In the eighteenth century, for the fashion lasted until George III.'s days, it was found practicable to provide arms if the chairs were widened and the arm-supports raked backwards.

Indicative of the interweaving of politics, manners, and furniture fashions during the eighteenth century are the "Prince of Wales' Feather" chairs associated with Heppelwhite and Sheraton. The designs of these seats were an outcome of the desire on their owners' parts to proclaim their association with the Prince of Wales' party,

in the unseemly quarrels which took place during the long illness of George III., when the Prince's Party and the Court Party fought for power and plunder, heedless of the national welfare. Heppelwhite seems to have established a reputation with these "Plume of Feathers" chairs, and, with his contemporaries, must have made some thousands—judging from the number of "genuinely old" pieces in existence to this day!

The interrelations of manners and furniture are also illustrated by the conversation chairs of the eighteenth century, which were of very different design from the French *cacquetteuse* chair of a century and a half previous, defined by Cotgrave as "the seat whereon women use to sit when they prattle together." In the opinion of the early Georgian dandy, his embroidered coat-tails and rich "nightgowns" of velvet and Indian silks were garments far too costly as well as too beautiful to be hidden, so the conversation chair, on which he sat astride when in company, was specially designed for their display, and became much in vogue.

Brief and perfunctory as is this attempt at sketching their interweavings, it should suffice to amply prove the intimacy of the relationship of manners with modes in decorative furniture.









## SECOND CHAPTER ON COLONIAL FURNITURE IN AMERICA, 1607-1783

**I**N our first chapter upon the decorative furniture of the American Colonies the earlier stages of development from the foundation of the settlements have been more particularly described; the present chapter, whilst nominally devoted chiefly to an examination of surviving pieces of furniture, will mainly be concerned with eighteenth- and late seventeenth-century Colonial woodwork.

At the period of the accession of William and Mary to the English throne, Massachusetts, with Portland and Maine, are estimated by Bancroft to have had some 45,000 inhabitants; New Hampshire and Rhode Island, 6000 each; New Jersey, 10,000; Maryland, 25,000; Virginia, 50,000; and Connecticut some 17,000; the twelve oldest states of the

Union containing probably in all some 200,000 inhabitants; the population of all New England being about 75,000 souls, whilst that of New York was about 20,000.



WINDSOR CHAIR WITH REVOLVING  
SEAT USED BY THOMAS JEFFERSON  
WHEN WRITING THE DECLARA-  
TION OF INDEPENDENCE.

### STYLES IN THE UNITED COLONIES

Notwithstanding the preponderance of English men and manners, Dutch taste dominated Colonial furniture doubly at the end of the



seventeenth and the beginning of the eighteenth centuries: indirectly through England and directly through Holland; but both before and after that period, a survey of the decorative woodwork of the Colonies discloses many differences, not only between that of Dutch and English ancestry, but even between the household gods of New England and the Virginian and Pennsylvanian colonies.

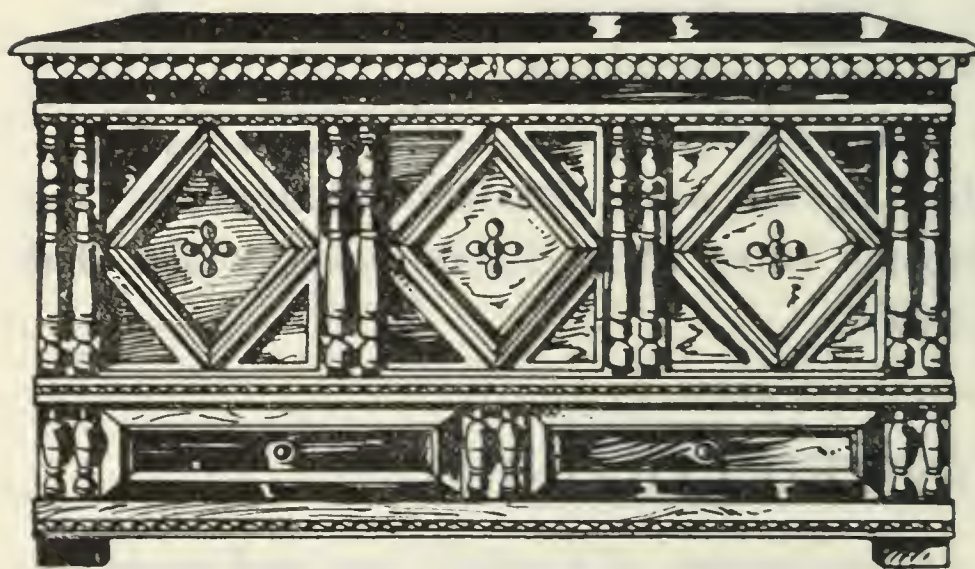
The Southern or Virginian settlements traded almost entirely with England; consequently their earlier furniture, other than the rough articles made by Colonial carpenters, chiefly consisted of old English articles, such as chests, court cupboards, and chairs—joined, turned, and leather-covered.

Importation appears to have been considerable and systematic ere the eighteenth century was far advanced. It was probably relied upon for supplying their needs by the majority of the new settlers: for instance, one can find no record of furniture carried by the Jacobite prisoners who were banished to North America in 1716, as a result of the failure of "The Fifteen."

## CHESTS WITH DRAWERS

Colonial furniture is, it will be seen, especially rich in the many types of chests which were evolved during the eighteenth and the latter half of the seventeenth centuries.

The earliest mention in New England inventories of the chest with drawers occurs in 1645, when, probably because they were new-



CHEST. PILGRIM SOCIETY, PLYMOUTH, U.S.A.



fashioned entirely enclosed pieces requiring greater technical skill, they are valued at more than twice as much as the court cupboards.

Among interesting chests of panelled oak (which are mentioned from about 1650) is that preserved by the Pilgrim Society of Plymouth. Of English oak and doubtless English make, the drawers at the bottom are veritably two, not—as is usual—one only, with a broad stile between. The split balusters and other details are typical of Jacobean days. The date 1675 ascribed to the chest is somewhat later than the details would indicate—a most unusual comment for the historian of decorative furniture to make.

While the Colonial carpenters copied the European chests fairly well, they usually restricted themselves to pine, with imitations in paint or stain, of the ebony, cedar, or other woods used for the mouldings and other decorative details of the original.

## HIGH CHESTS OF DRAWERS

upon frames, and “lowboy” tables, were the next stage in the evolution. These were, at first, extremely simple, with four legs and strong stretchers near the base, but were quickly followed by more decorative structures, such as that upon four front “cupped” legs connected by arches, either semi-circular or of the ogival form of William and Mary’s days. The wood was almost invariably either walnut or laburnum, veneered upon white-wood, the lower part being strengthened by shaped stretchers, the enrichments being in marqueterie, then greatly favoured both in England and Holland. Few of these “oystered” veneered examples are now in existence. The cornices of



TYPICAL TRANSITIONAL SEVENTEENTH-EIGHTEENTH CENTURY HIGH CHEST OF DRAWERS.



such pieces are characteristic of the Dutch and English decorative furniture made at the close of the seventeenth century, in that their chief member consists of a "bulging" or ovolo frieze, capped by a classic-membered cornice. The handles were "drop-pattern," sometimes solid, but more frequently hollow, with plates and escutcheons identical with those to which we have referred as in use in Holland and England.

The Dutch, if not the inventors of the high or double chest, were its chief European makers and users in Europe. The Dutch colonists copied their tastes evidently, for, from about the year 1680, the high



"LOWBOY" CHEST-DRESSING-TABLE.  
CAROLINE CO., U.S.A.

chest of drawers is found in New York records, several years before it is mentioned in those of New England. Once known, its popularity in the Southern settlements was equally great. Nathaniel Hawthorne testifies to the merits of its later forms when he says: "The moderns have invented nothing better in chamber furniture than those chests which stand on four slender legs and send an absolute tower of mahogany to the ceiling; the whole terminating in a fantastically carved summit."

As the high chests of drawers developed in the first quarter of the eighteenth century, the turned leg was discarded for the cabriole form, whilst the heavy cornice with the bulbous ovolo became lighter, and finally little more than the thickness of the shelf; tiers, or steps of shelves for china and other curios, being placed on top.

The lowboy was practically a dressing-table, with usually three drawers supported by cabriole legs, upon which the chest of drawers was placed.



## THE HIGHBOY

One can take one's choice of the derivation of the curious title "Highboy" given to the picturesque double chest-upon-chest of drawers,—known also as a tallboy,—which was the antithesis of the lowboy: either regard the term as an English corruption of the French *Hautbois* (high wood; *haut*=high, *bois*=wood) — identical with the name given to the musical instrument which was phonetically simplified to oboe — or decide that its name is entirely of English origin, and given on account of its supposed resemblance in height to a high or tall boy. A consensus of workshop opinion would certainly favour the latter view, and a jury of philologists probably adopt the former.



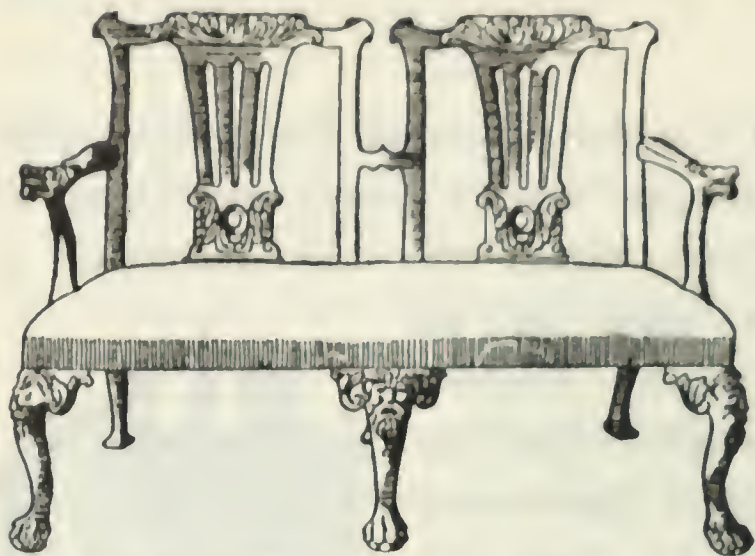
"HIGHBOY" CHEST-UPON-CHEST  
OF DRAWERS.

Bearing in mind Batavian fondness for *bombé* shapings, one has little difficulty in deciding that the kettle-shaped bureau (not found until after the middle of the century) was Dutch in derivation. Serpentine and "swell front" types of inlaid chests with drawers are much in evidence towards the end of the Colonial period. The Colonies seem also to have had an especial fondness for the block-fronted bureaus and scrutoirs of the type shown in Colour Plate LXI.

## DOUBLE SEATS

As Colonial makers, when copying English designs, usually omitted the lion's claw and ball and similar difficult details, one may feel certain that the exceptionally good example of the cabriole-leg double-chair or love-seat shown herewith, now in the possession





CHIPPENDALE DOUBLE CHAIR. *Property of* AMERICAN ANTIQUARIAN SOCIETY OF WORCESTER, MASS., U.S.A.

of the American Antiquarian Society of Worcester, Mass., is of English make as well as of the Chippendale School in design.

Among the few American ideas independently developed at the conclusion of the eighteenth century were the painted black and gilt so-called "American Sheraton" designs of chairs

and settles with rush bottoms—really "translations" into turned spindle-work of that maker's termed chairs and settles.

The day-beds found in America are not equal to English examples, and derive any value they possess almost entirely from their great scarcity in the New World

## CABRIOLE-LEG CHAIRS

Dutch and English chairs, even before the William and Mary period, were similar in form and ornament; the bandy or cabriole leg, introduced from China, was promptly adapted by its European importers, and copied from them by English craftsmen. It is difficult to decide whether early cabriole-legged Colonial chairs are of Dutch or English manufacture, but from the days of Queen Anne the curve of the cabriole was modified and a distinctly English rendering was evolved—less bandy than the Chinese or Dutch, and consequently stronger and more suitable for wood. This matter of the evolution of the cabriole is of so much importance in studying eighteenth-century decorative furniture, that the reader



OLD DUTCH COLONIAL CHAIR.



## PLATE LXI

### MAHOGANY CABINET-TOPPED BLOCK-FRONT SCRUTOIR

Messrs. BROWN & IVES, Bankers, Providence, U.S.A.

*Circa 1775*

### MAHOGANY AND GILT CONSTITUTION MIRROR

Hon. J. R. BUCK, Hartford, Conn., U.S.A.

*Circa 1775*

HIGH or cabinet-top scrutoirs—or bureaus, to use their later but more generally adopted name—appear to have been made in their simplest form from the beginning of the eighteenth century. Ere the end of the walnut régime they attained considerable decorative dignity, as evidenced in the example shown in Colour Plate L.

Although the block-front scrutoir was invariably made of mahogany, its development did not occur until nearly the close of the period of undisputed sway of mahogany, when satinwood and painted furniture became in vogue.

The willow brasses, together with the quarter-columns recessed at the outer sides, and the shapes of the pediment and bracket feet, also point to a period approximating that of the revolution of the Colonies and the Declaration of Independence.

Neither revolution nor independence are, however, exhibited in the design of this piece: so essentially British, indeed, does it appear, that, if documentary evidence of its local manufacture for ancestors of its present owners did not exist, one would not hesitate to regard the scrutoir as an imported piece. Considerable thickness

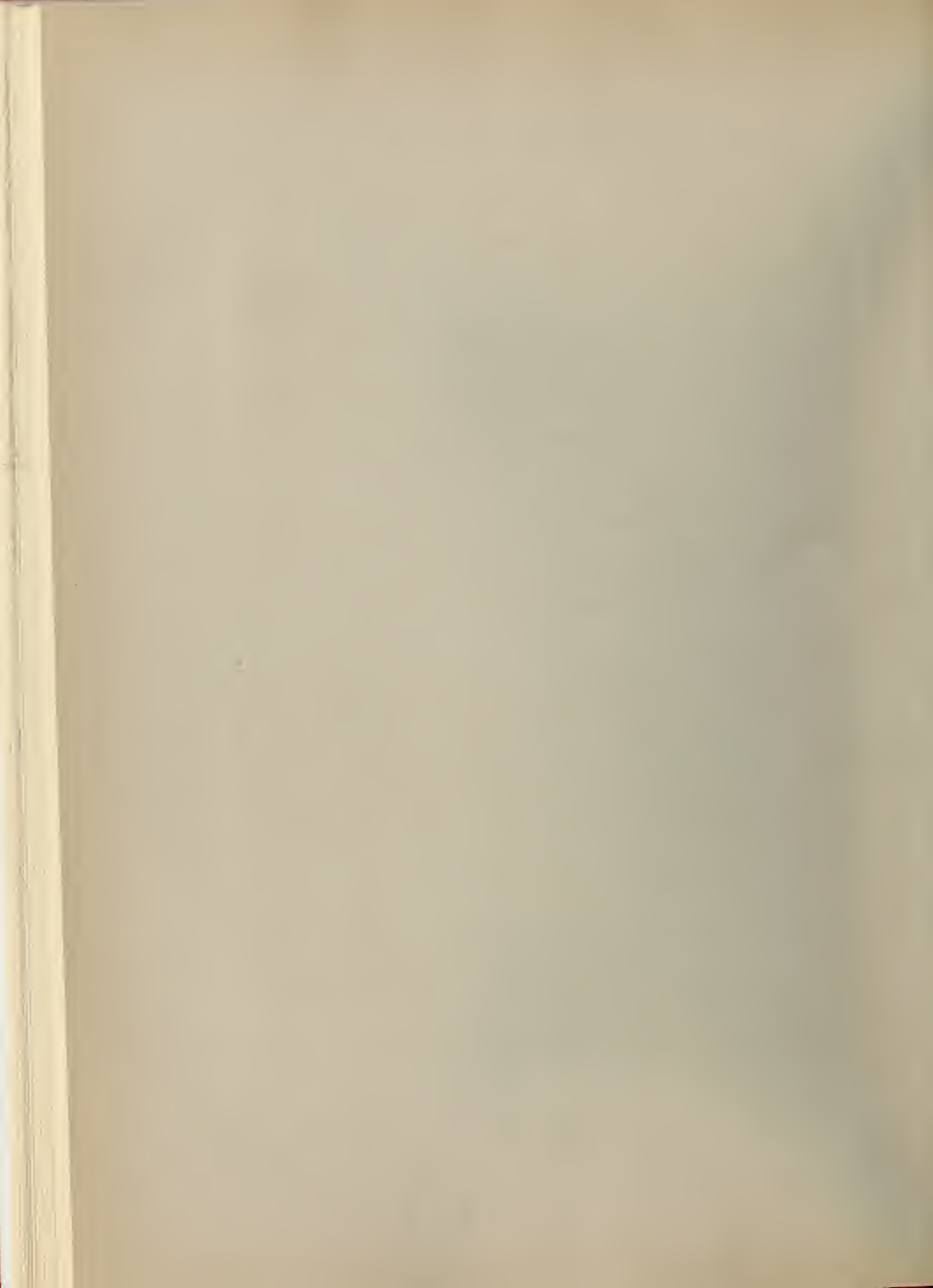
is required to carve the "sunrays" or shells out of the block-front, whether they alternately project and recede as in the example illustrated, or are of the serpentine type. The relatively great expense of block-fronts may account for the usually simpler nature of the interior fittings, straight drawers and plain shelving being substituted for the carved drawers and inner doors usual upon such pieces as that illustrated in Colour Plate L.

Although the built-in cupboards of the dining-room or buffets—with their manifold spelling variants, such as bovents, beaufets, beaufats—were not so frequently included by architects in their designs after the middle of the century, their obvious convenience and fixed protected position ensured their continued use. Especially in New England do they appear to have been valued—so much so that Mr. Lockwood in his valuable work on Colonial furniture mentions a village near Northampton, Mass., which was called and still retains the name of Beaufatt, from one of these cupboards having been built into an apartment of a house there.

One decorative asset of the Revolution, the American Eagle, upon adoption as the national device, appeared at this period, surmounting the so-called Constitution mirrors, and being applied in other ways to garnish the household gods of the new republic.









is referred to the sketches and notes thereon in the William and Anne and Chippendale periods. Among the cabriole-legged "round-about" or corner chairs seldom met with, is the distinctly comfortable form in which the back is continued above the rail.

By far the most graceful of the Colonial Windsor chairs is the "fanback" form, of which an interesting example survives in the writing-chair used by Thomas Jefferson when drafting the Declaration of Independence. Apart from historical associations, its lines are so convenient, comfortable, and inexpensive, that one marvels at the scarcity of the pattern in England.



LIBRARY CHAIR OF BENJAMIN  
FRANKLIN. *Property of* AMER-  
ICAN PHILOSOPHICAL SOCIETY.

Colonial chairs of the Windsor type are usually made of birch, hickory, ash, mahogany, and American woods; many are stained green.

## ROCKING-CHAIRS

Rocking-chairs are peculiarly American institutions, but were not in use before the Revolution. An examination of chairs of earlier period than that momentous event, invariably shows that the pieces of wood forming the rockers are additions of later date.

The library chair of Benjamin Franklin, now not inappropriately used by the President of the American Philosophical Society, is a somewhat utilitarian piece of furniture, its seat being adjustable to form a step-ladder.

## TABLES

Again must we trust to inventories for the earliest forms of tables in use by the Colonies—since no actual pieces earlier than the seventeenth century are known to exist. The Tudor-English



"tressels" supporting a "borde" do not appear in any inventories, but there is evidence that an immediate successor in England, the table formed of a movable board placed



"BUTTERFLY" TABLE

on a frame, found its way to New England, Pennsylvania, and New York; such items as "table, board, and joyned frame" being frequently met with in seventeenth-century inventories.



COLONIAL TRAY-TOP TABLE  
FREDERICKSBURG, U.S.A.

These tables were, as we have noted, in accord with English custom in Tudor and early Stuart times, almost always accompanied by stools or forms—even after the top or board was fixed to the frame, and the word "table" appears; the long tables, standing tables, and great tables, were all fixed tables. "Drawing tables,"



MAHOGANY TABLE INLAID WITH HOLLY, ROSEWOOD, AND MOTHER-O'-PEARL. Property of MRS. PRUYN, ALBANY, N.Y., U.S.A.

English variations of the continental *Table à rallonge*, made their appearance in the Colonies about 1650, and, it is presumed, were appreciated, for several examples exist, similar to that shown in Colour Plate XXXIV. Indeed, the clever arrangement whereby a level-surfaced top is obtained of double the normal length of the table, appears to the writer far preferable to the screw-extension tables which are now regarded as almost sacrosanct by British middle-class furnishers.

Examples of the English gate-legged and "thousand-legged" tables, and of the round and oval tables which preceded





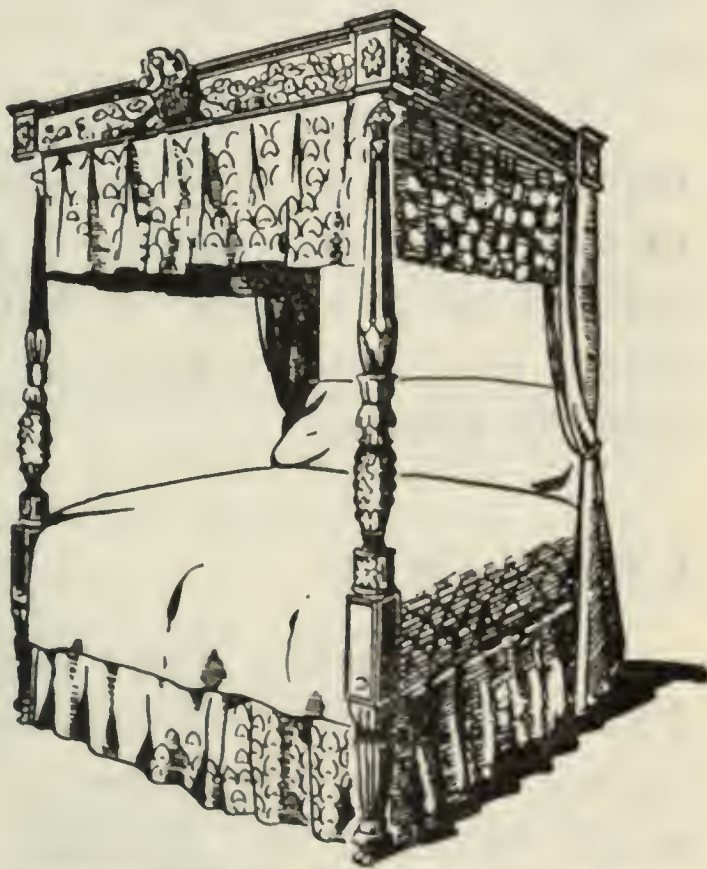
MOLL. PITCHER'S TABLE.  
ESSEX INSTITUTE, SALEM,  
U.S.A.

the cabriole-legged eighteenth-century type, are all to be found. A badly made piece of furniture, but interesting on account of its associations, is the table herewith shown, at which Moll Pitcher, the famous fortune-teller of Lynn, sat when receiving credulous skippers and other clients, who would not sail without her favourable prognostications. The butterfly table is almost peculiar to American Colonial furniture. Interesting in a different style is the mahogany Dutch table inlaid with white and green stained holly, rosewood, and mother-of-pearl, from the Pruyn Collection.

## BEDSTEADS

Owing probably to the destruction wrought by the war of the Revolution and the Civil War, no indisputable seventeenth-century English-Colonial bedsteads appear to exist in the States—a somewhat serious loss to the American student of decorative furniture. In the absence of actual pieces, one must have recourse to inventories. Two of the earliest mention framed bedsteads as forming part of the appointments of houses at Plymouth and Salem, before the middle of the century; whilst cupboard, tester, couch, close, and press bedsteads are also recorded.

In New Amsterdam the bunk-bedstead, built into the wall,



EIGHTEENTH-CENTURY BEDSTEADS GILT CAPS AND  
PAINTED TESTER. SALEM, MASS., U.S.A.



was also probably much used by the end of the seventeenth century.

The couch bedsteads, so frequently mentioned in the seventeenth-century inventories of New England and Virginia, occupied a somewhat analogous position to the *Kermis* of the Dutch settlements. They were, however, couches, convertible into temporary beds by a folding extension of the seat—in similar fashion to the modern sofa bed.

The alcove beds, so prevalent in France, Germany, and Holland, were introduced into Pennsylvania in the eighteenth century. A certain William Atlee advertises that "Any person willing to have a bed stand in an alcove, which is both warm and handsome, may have the same hung in the most elegant manner, customary in the best houses in England."

Many fine bedsteads of eighteenth-century European design are preserved in the States; they are, however, for the most part, practically identical with the contemporary English and continental fashions already considered in our chapters on furniture modes in the Old World.

Bed coverings were much the same as in England, but the colonists seem to have experienced some difficulty in the stuffing of their beds and pillows: if feathers and hair were scarce, they resorted to a mixture of feathers and flock, and, in default of either, used ravelled wool, or the soft brown-coloured "cattayles" from the marshes.

## CRADLES

Two interesting rocker-cradles are preserved at Pilgrim Hall, Plymouth; one is of oak with rockers and hood, of early seventeenth-century detail. The other of wicker, may have been imported from the East to Holland, and thence transhipped by the Pilgrims in the *Mayflower*. The chief interest of this latter bed of



innocence lies in the tradition that it was used for Peregrine White, who enjoyed the distinction of being the first English child born in the New World, the event taking place on board the *Mayflower*, at anchor shortly after arrival.

## FIREPLACES

In early Colonial days of wooden houses, the curfew or *courre-feu* precautions and laws of the old country were rigidly enforced. It also was enacted that live coals should be carefully covered whilst being carried (as was at times necessary) from a neighbour's house. Colonial forms of hearths and fireplaces continued somewhat in arrear of those of England, until Benjamin Franklin, by the invention of his celebrated stove in 1740, aroused interest in devices for the improvement of the hearth, and stimulated the demand for "English and Dutch fashion stoves." The advent of cast-iron stoves added to the diversity of receptacles in which coal, now obtainable, was burnt. A vast change was effected thus from the settler's picturesque, if draughty, chimney-corner, with its crackling logs and array of trivets, dogs, pots, pans, and kettles. Wood remained in use, however, throughout the country.

When in London, Benjamin Franklin interested himself sufficiently in matters of taste to write as follows, in reply to a long letter from his wife describing the equipments and decorations of their new home: "I suppose the room is too blue. . . . I would have you finish it, as soon as you can, thus:—Paint the wainscot a dead white, paper the walls blue, and tack the gilt border round just above the surface and under the corner. . . ."

The States have carefully hoarded relics of Benjamin Franklin; his high case clock is of inlaid oak, but in design similar to that belonging to Wesley, shown in Colour Plate XLIII. It is, however,

without the ingenious mechanism for telling tide as well as time, possessed by many Colonial clocks of this period.

The Sheraton desks and other furniture of that hero of veracity, George Washington, can scarcely be included in Colonial furniture, being of post-Revolution period.

Looking-glasses, necessarily of continental make, seem to have been in general use in the Colonies before their manufacture in England.

## CARPETS

In the New World, as in Europe, the term carpet was originally employed for the cloth covering the tops of livery cupboards and tables. Probably the earliest floor coverings in the American Colonies were of home-tanned leather or skins. One finds Turkey carpets mentioned in the inventories from about 1700. Before the middle of the eighteenth century, woven carpets were in general use for the floor; whilst haircloth, sufficiently unsuitable as a seat covering, was even more unsuitably employed for a floor covering!

## IN NEW YORK,

which remained during the whole of the Colonial period much less populous than either Boston or Philadelphia, containing even after the acknowledgment of Colonial independence only 30,000 people, descendants of the early Dutch settlers have always prized their forefathers' furniture. Old Dutch furniture, to this day, is more usually met with in New York, Albany, or other places originally of Dutch settlement.

Shortly after the beginning of the eighteenth century, an English trend of taste became more noticeable in New York, shipments of furniture and other household gods arriving almost



## PLATE LXII

### CARVED MAHOGANY CHINA CASES. ADAM INFLUENCE

Property of SIR FAUDEL PHILLIPS

Total height, 8 ft. 1 in. ; width, 3 ft. 10½ in. ;  
depth, 1 ft. 3½ in. ; height of lower part, 2 ft.  
10 in. Circa 1765

ALTHOUGH the Brothers Adam refrain from mentioning mahogany in their publications, there can be little doubt that they used it almost exclusively during the twelve or more opening years of their influence prior to the introduction of their more characteristic painted work, about 1770, and the publication of their works in 1773. Mahogany was the usual medium of the cabinetmakers on whom they were dependent for the manufacture of their designs ; it enjoyed, indeed, an almost exclusive vogue.

In much the same way as connoisseurs prefer Chippendale's sturdy and more restrained early work, does one prefer the Brothers' early solid mahogany furniture, to which age has but added the beauty of *patina*, whilst it has deteriorated the painted and "compo"-decorated later productions of the *Adelphi* and their imitators.

Almost purely classical lines compose the pair of china cases illustrated.

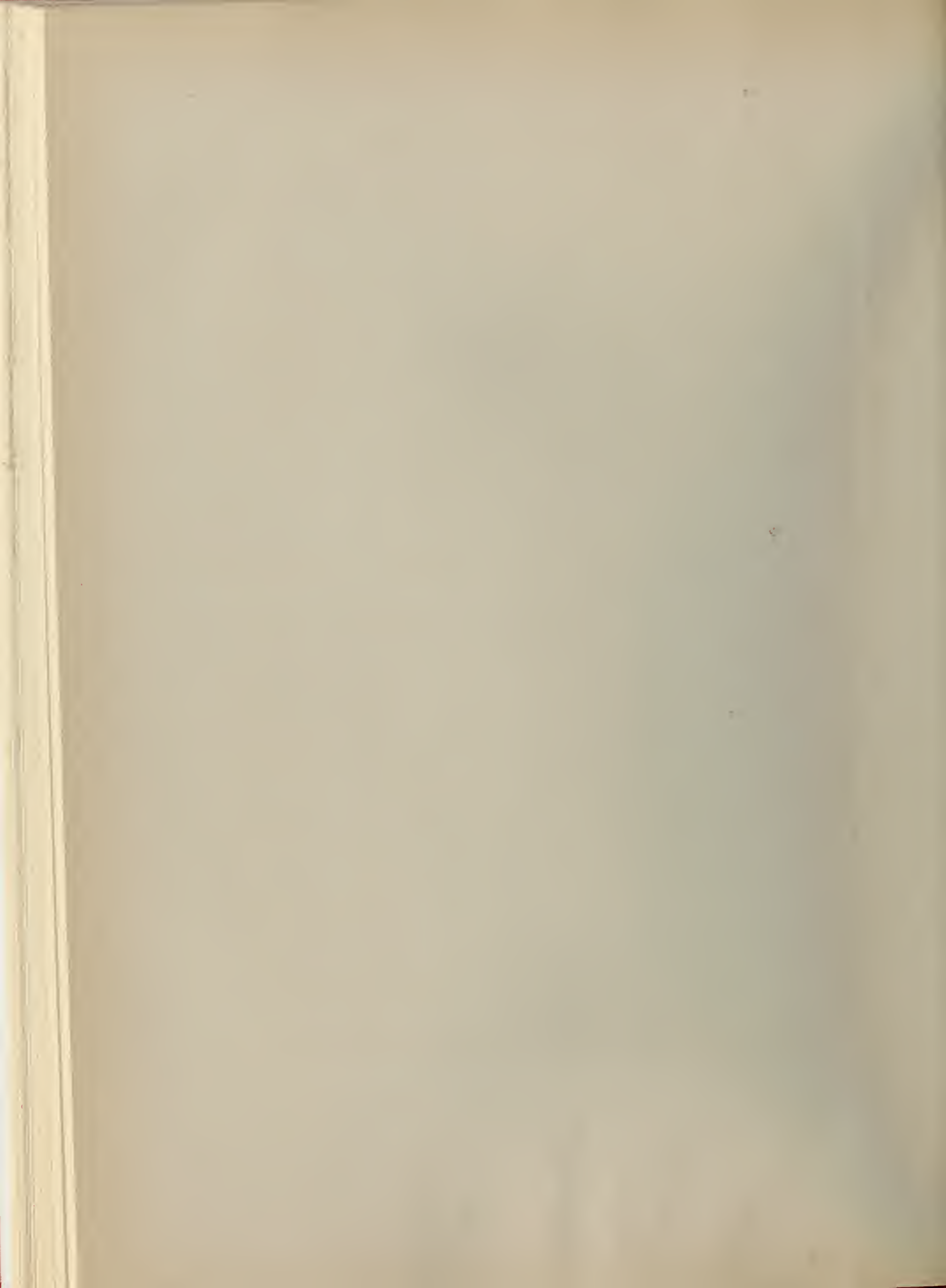
The style of the Brothers lent itself with peculiarly happy effect to hanging lights such as those shown, which were usually constructed of *carton-pierre*, the free festoons being formed upon wires—a regrettably fragile method of manufacture.







Edwin, Tokyo '10





weekly from England. Throughout the settlements woodworkers of somewhat more skill now appeared, and copied the Dutch and English patterns in a more or less creditable manner.

The decorations of New York houses were now in general similar to those of the English colonists. The woodwork was generally painted a bluish grey. By 1750 wall paper was in great use, judging from the records of the quantities imported. The wealth displayed by the New York merchants in 1759, when entertaining officers of the British Army on returning from their successful campaigns in Canada, was adduced in later years in England as evidence of American ability to pay the taxes towards the war.

## OLD COLONIAL ADVERTISEMENTS

That lacquer was an appreciated art even in young America during Queen Anne days, may be fairly inferred from the advertisement—in a Boston newspaper in 1712—of Nehemiah Partridge offering “to do all sorts of Japan work.” Newspaper advertisements are both curious and valuable as commentaries upon the Colonial life at this period. Negroes, plate, and furniture were offered at “public vendue” together, and “Men, women, boys, and girls, to be sold cheap,” is a customary heading.

Another early cabinetmaker's announcement is that in the *Boston News Letter* in 1715, setting forth that “Looking-Glasses, Cabinetts, Escrutoires, Chests of Drawers, Tables, Beaufetts, Bookcases with Desks . . . and all sorts of Japan work, Done and Sold by William Randle at the Sign of the Cabinett and Looking-Glass Shop near the Town House, Boston.” Another from the *Carolina Gazette* in 1734 runs: “This is to give notice that Charles Warham, Joiner, late from Boston, England, maketh all sorts of Tables, Chests of Drawers, Desks, Bookcases, etc. Also Coffins of the newest fashion

never as yet made in Charlestown." About the middle of the century importers and makers alike advertised that they were in constant touch with London furnishing fashions. A typical advertisement of the period runs: "James Huthwaite and Stephen Callow, upholsterers from London, living in the Bridge Street, near the Long Bridge, makes all sorts of Beds, Settees, Chairs and Couches after the Newest Fashions; likewise stuffs Riding-Chairs—and hangs rooms with paper and other things."

The work of Colonial copyists of Chippendale who advertised "Gothick" and Chinese chairs, was vastly inferior to the original; the details of the carving in particular being coarser, and the sizes smaller.

## COLONIAL WOODS

Walnut, chestnut, and the peculiarly American woods, were naturally chiefly used by Colonial craftsmen, but there is some evidence that Spanish mahogany was employed in making decorative furniture at New York before 1700. New England inventories too, as early as 1685, describe certain pieces as of "redwood" and—more specifically—of *Cashoes* wood, an English Colonial variant probably of the Dutch *Kasjou*, and resembling so obviously both the Brazilian *acajoba* and the French *acajou* as to render it extremely probable that mahogany, or some very similar wood, was intended.

## SUMMARY

Throughout the eighteenth century, despite political differences, continuous exportation was carried on from England of mahogany furniture in the modes of Chippendale, the Brothers Adam, Heppelwhite, and Sheraton, for the equipment of the Colonial buildings



which, based upon the Queen Anne and Georgian architecture of the old country, usually added thereto a distinctly pleasing piquancy born of Colonial conditions.

The lines of decorative Colonial furniture follow in the main (at a few years distance) those of Dutch and English household gods, until about the conclusion of the seventeenth century, and thereafter English designs gradually become supreme. It has therefore been unnecessary to set forth systematically the development of the various pieces, since they can be traced in our monographs of the corresponding Dutch and English periods.

However much the enormous yearly influx of Italian, Slav, Teuton, and Celt, into the United States may tend to weaken any hereditary predisposition towards Anglo-Saxon ideals in other ways, the taste for old English furniture continues and indeed increases. One is apt to remember what a mere cockle-shell, compared with the Atlantic liner of to-day, was the 180-ton barque in which the Pilgrim Fathers crossed the Atlantic from Southampton to Plymouth Rock; and mentally passing in review the enormous number of pieces of furniture claimed to have been carried in it, —in addition to its other



MIRROR WITH PANELS OF *PETIT POINT*. FULL-LENGTH FIGURES REPRESENT GEORGE III. AND "GOOD QUEEN CHARLOTTE."  
Property of MRS. A. P. PRUYN, ALBANY, NEW YORK, U.S.A.

cargo and passengers,—to appreciate Wendell Holmes' gently satirical rhyme anent—

Those that in the *Mayflower* came, a hundred souls or more,  
Along with all their furniture to fill their new abodes—  
To judge by what is still on hand, at least a hundred loads.

But should we not also remember and appreciate the evidence of the love shown for our old national woodwork, not only by claims of *Mayflower* status but by the eager purchase of old English decorative furniture for importation to the States?



## THE GEORGIAN PERIOD IN BRITISH DECORATIVE FURNITURE. THE WORK OF THE BROTHERS ADAM AND THEIR ASSISTANTS

IT cannot be contended that any of the great master cabinet designers, whose productions have given distinction to English woodwork of the eighteenth century, were really originative in their decorative details. For the most part they "annexed," but during the translation and adaptation of alien ornament to English necessities, tastes, and constructional traditions, temperament and idiosyncrasies asserted themselves in new renderings of the old themes.



GIRANDOLE, BY THE  
BROTHERS ADAM. THE  
ETRUSCAN ROOM AT LORD  
DERBY'S.

We shall find in the slender and delicate mode of ornament with which the name of the Brothers Adam is associated, an almost exact antithesis of that preceding, for Chippendale's style never, from an æsthetic point of view, became homogeneous, compact, and finite, — owing, one suspects, in part to the lack of the architectural sense, and in part to the domination of commercial ideals, — although the earlier master stamped it with a powerful, if eclectic, English virility. In

the work of the Brothers Adam, on the contrary,—architects by training, and almost precisians by virtue of nationality,—refinement

and finality of concept is suggested, together with a restraint verging upon the stilted. Individuality is, however, as marked a product of the style for which they were mainly responsible as of Chippendale's vigorous chisel.



MIRROR DESIGNED BY  
BROTHERS ADAM.

One is struck by the circumstance that the four great woodwork designers of this period were all of provincial origin. Chippendale came from Worcester, Robert Adam from Kirkcaldy, Heppelwhite from Durham, and Sheraton from Stockton.

Curiously enough too, Chippendale, Adam, Heppelwhite, and Sheraton share one other distinction, in that their claim to pre-eminence is challenged, and alleged to be mainly based on the work of others. The author concedes that there is some truth in the suggestion, and sets forth the evidence therefor, but has for himself arrived at the conclusion that posterity has rightly regarded these men as the leaders and chief movers, though not

the sole originators, in the respective style-developments to which their names have been given.

## ROBERT ADAM

The style associated with the Brothers Adam owed its inception chiefly to Robert, the second of the four sons of William Adam of Maryburgh, himself the architect of Hopetoun House, and the King's Mason, at Edinburgh, at whose university Robert was educated, among his fellow-students and friends there being Adam Smith, David Hume, and Adam Ferguson.

Upon leaving college in the early fifties, Robert Adam travelled in France and Italy until 1758, making the acquaintance of, and studying with, Clerisseau, a French architect, of whom Sir



## PLATE LXIII

### CARVED MAHOGANY PEDESTAL SIDEBOARD

Property of W. WALTERS, Esq., Baltimore,  
U.S.A.

*Circa 1780*

### OVAL WHEEL-BACK MASTER'S CHAIR

Property of the WORSHIPFUL COMPANY OF  
DRAPERS, London

THE sideboard did not assume its present forms and functions until the latter half of the eighteenth century. Indeed, until table service was made more complex by the constant multiplication of courses, and the changing of knives, forks, and spoons with each course, there was little use for an enclosed piece with so much table and cupboard accommodation, and side-tables amply sufficed.

As has been noted in our commentary on the period, the typical Adam "sideboard" consisted of a side-table, with knife-cases and brass gallery at back, a wine cooler (frequently of sarcophagus design) underneath, and flanked on each side by pedestal cupboards surmounted by urns.

The Brothers Adam designed almost exclusively for spacious rooms and wealthy clients, whose houses at that period were well provided with cupboards. There was little need, therefore, for combined compact and enclosed sideboards; whilst the pedestals and the sideboard-table furnished the apartment with greater dignity and elaboration.

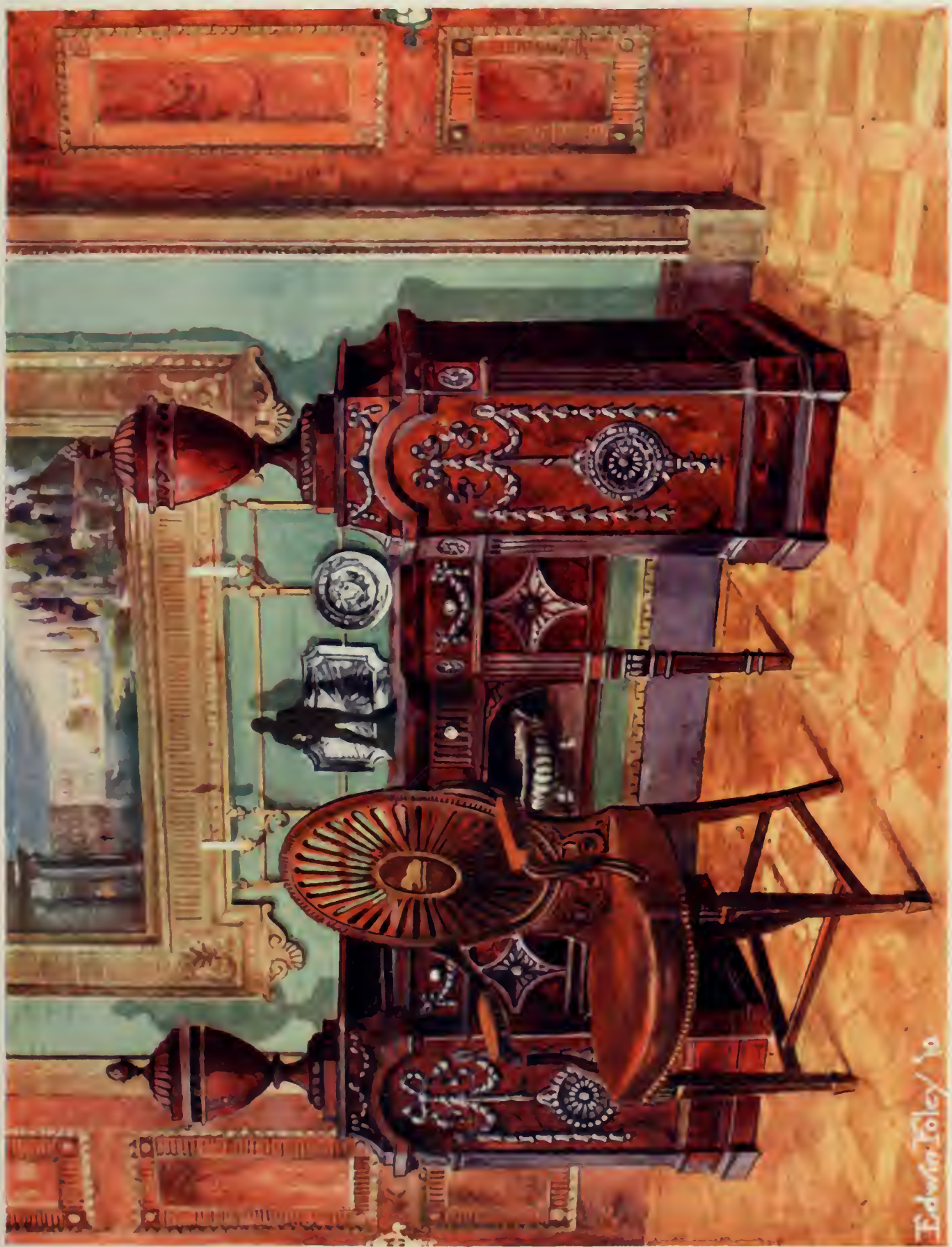
Nevertheless, there is little ground for doubting that the pedestal sideboard illustrated, if not veritably designed in its every detail, by the Brothers Adam, is an almost exact rendering of a design produced by them at the special request of the contemporary firm of Gillows. Its insertion here appears preferable to its attribution to Sheraton, who copied the design without acknowledgment and almost without alteration.

Wheel-back chairs were especial favourites towards the close of the eighteenth century. Oval wheel-backs—to adopt a somewhat paradoxical term—were, however, distinctly unusual, and the Drapers' Company are fortunate in the possession—in addition to the Master's and Wardens' chairs—of a dozen small chairs of similar design.

The Brothers Adam panelled their drawing-rooms at times with silks and other stuffs, but for the walls of their dining-rooms—or, to use the current phrase, eating-rooms—they preferred paint, that the scent of food might be less retained.

The designs of the doors are similar to those by the *Adelphi* for the Countess of Derby's third drawing-room, except that the panels of the latter were decorated with typical Pergolesi detail on *papier mâché* and highly japanned.

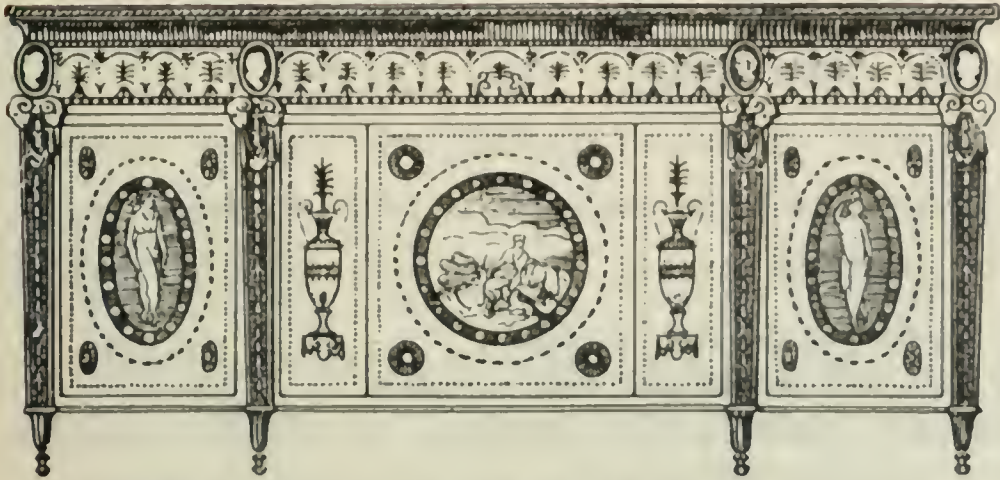




Edwin Foley '90







ELEVATION OF SEMI-CIRCULAR COMMODOE DESIGNED BY THE BROTHERS ADAM FOR THE COUNTESS OF DERBY.

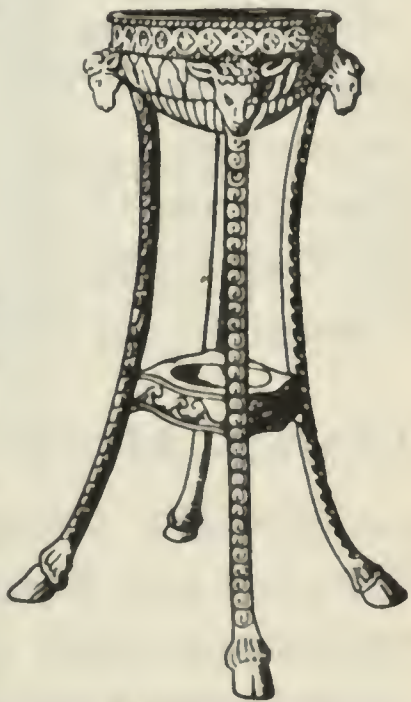
lished of the Emperor Diocletian's palace at Spalatro (Spalato) in Dalmatia. He was arrested—despite the authorisation he had obtained from the Venetian Senate—as a spy using his art as a cloak for sketching fortifications, and completed his drawings under the constant supervision of a military officer.

At the conclusion of his travels, Robert decided to settle in London; he had indeed been elected a Fellow of the Royal Society during his absence, and in 1762, within four years of his settlement, was appointed Architect to the King and Queen, an office he was compelled to resign in 1768 upon becoming Member of Parliament for Kinross-shire.

## THE ADELPHI

Upon Robert entering into partnership with his brother James, they became known as the *Adelphi* (Brothers). Their progress was so rapid that they leapt rather than stepped into fame as the fashionable classical architects. Even the financial failure of their bold architectural and building speculation, the Adelphi, that well-known range of streets (to which they attached their

William Chambers ("Chinese Chambers") had been a pupil. In Italy Robert Adam, together with the painter Zucchi and Clerisseau, especially devoted himself to making the drawings he afterwards pub-



ADAM FLOWER STAND.



names) built upon arches on the foreshore of the Thames, was but a temporary check to their career. They triumphed also over the public indignation excited at some suppositious loss of common rights contained in their proposals to embank a part of the Thames, which found vent in the quatrain—

Two brothers by the name of Adam,  
Who kept their coaches and their mesdames,  
Quoth John in sulky mood to Thomas,  
“Have stolen the very river from us.”

They designed exclusively for the nobility and other wealthy clients, during the fifteen years which elapsed between Robert's settlement in London and the publication of the first part of their book. In their practice they enriched London architecture with the many noble buildings accredited to them in our Chart of British Styles.

That they laboured not for art's sake alone is no detriment to their name, save that it, at times, may have tended to their employment of stucco and imitations to simulate the dignity of more expensive materials.

Like Chippendale III.—discovered by latest researches to have exhibited five times at the Royal Academy between 1784 and 1801—Robert Adam appears to have been somewhat gifted as a landscape painter. That he was esteemed, not only as a great architect but also as a personal friend, by the highest circles may be gathered from the pall-bearers at his funeral in Westminster Abbey, being the Duke of Buccleuch, the Earls of Lauderdale, Coventry, Viscount Stormont, Lord Frederick Campbell, and Mr. Pulteney.

## JAMES ADAM

His elder brother, who also travelled in Italy in 1760–1762 with Clerisseau and Zucchi, and outlived Robert some two years, has been especially credited with the design of Portland Place. He held the appointment of Architect to George III.



A third brother, William, with whom they had carried on commercial rather than architectural relations, afterwards endeavoured for some years to continue their practice.

## THE BOOK OF THE BROTHERS

The first edition of their book of designs was printed in London, in parallel columns of English and French, the publication in part form extending from 1773 to 1779; the concluding and posthumous part was not, however, published until 1822. Although mainly composed of architectural plates, the work contains upwards of 60 plates of bookcases, mirrors, sconces, clocks, side-tables, lamps, and other articles of home equipment. The publication of the Brothers' works probably did more to forward restraint and refinement in English furniture than any other work of the eighteenth century. If in avoiding the excesses of the *rococo* they fell at times into the opposite extreme of the ultra-Greek, it was to a less degree than one is prepared for after seeing their frontispiece of "A Student conducted to Minerva," who points to Greece and Italy as the countries whence he must acquire the most perfect knowledge of taste.



COMMUNE TABLE.  
*Facsimile from Book*  
*of the* BROTHERS  
ADAM.

It seems to have been *de rigueur* that the eighteenth-century preface should be bombastic and classical in phrase. Those of the



Brothers Adam are less so than most. Unconsciously humorous in their depreciation of Michael Angelo, Raphael, Palladio, and Inigo Jones for lack of originality; like Chippendale and Sheraton, they are not always notable for consistency; in one sentence proclaiming their originality thus: "We have not trod in the paths of others, nor derived aid from their labours"; in another, speaking of their adherence to antique models: "If we have any claim to approbation we found it on this alone: that we flatter ourselves we have been able to seize with some degree of success the beautiful spirit of antiquity, and to infuse it with novelty and variety, through all our numerous works."

## ITALIAN INFLUENCE

It is difficult to gauge precisely how much Robert Adam owed to the Italian artists with whom he made acquaintance upon his travels, and whom he was partly or wholly instrumental in bringing to England, but if we eliminate the ornament and ideas



FROM DESIGNS IN PIETRO COLUMBANI'S  
*New Book of Ornaments.*

directly attributable to Guiseppe Manochi, Pergolesi, Piranesi, Zucchi, Columbani, Cipriani, and others of the contemporary Italians whom they employed or borrowed ideas from, little if any of the distinctly "Adam style" remains. The fact is, the Brothers Adam were collectors and adapters just as much as Chippendale:

they restricted themselves, however, to interpretations of classic.

Without attempting any lengthy biographies of these principal collaborators and assistants of the Brothers in developing the style, it may be mentioned that Antonio Zucchi was the second husband of



## ANGELICA KAUFFMANN,

the first of British lady Royal Academicians, and perhaps also of professional lady decorators, who also studied at Rome, and whose pictures for some years before 1770, when she lent the aid of her brush to the *Adelphi*, show fireplaces and other woodwork of distinctly Adam character. Angelica Kauffmann was almost equally gifted as a singer,—besides being an accomplished linguist,—though, like Benvenuto Cellini and Gainsborough, her fame in the graphic arts has almost eclipsed that in the musical.

The return to Rome of Zucchi with his wife in 1781, the year following their marriage, deprived the Brothers Adam of two of their most valuable workers; to whom indeed they more than once express their obligation.

## GIAMBATTISTA PIRANESI

It is admitted that the Brothers Adam were largely influenced in their adaptations of classic architecture by the Italian architect and engraver Piranesi, with whom Robert Adam first, and James shortly after, became acquainted during their sojourn in Rome. Piranesi, whose prolific genius produced some 2000 etchings and sketches, several being ten feet in length, in exaltation of Roman buildings, treated architecture imaginatively. Rarely making any preliminary sketches for his etchings, he attacked the plate first, sometimes working-up his shadows by moonlight in front of the building. His compositions consequently are not to be coldly judged as though they were working details, but in the kindred spirit Coleridge shows in his description of one of the weirdest, quoted in De Quincey's *Opium Eater*.

Piranesi's plates have ever been valued by the artist, and at times have reached the height of a fashion as hangings for dining-

rooms. Sir Walter Scott after his financial failure, it may be remembered, writes in his Diary: "Promised Sharpe the set of Piranesi's views in the dining parlour. They belonged to my uncle, so I do not like to sell them."

No such scope for the exercise of his peculiar powers was—perhaps fortunately for the success of their publication with the more stolid of the public—afforded Piranesi when he engraved several drawings for the Brothers Adam.

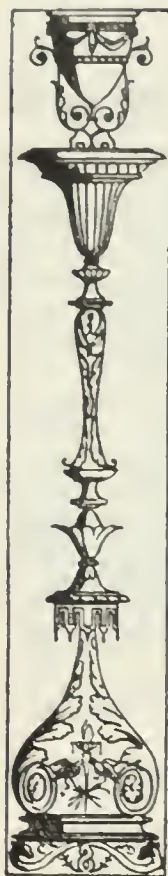
Far more marked, however, than the inspiration of Manochi and Piranesi upon the decorative furniture of the Brothers Adam was the influence of

## PERGOLESI

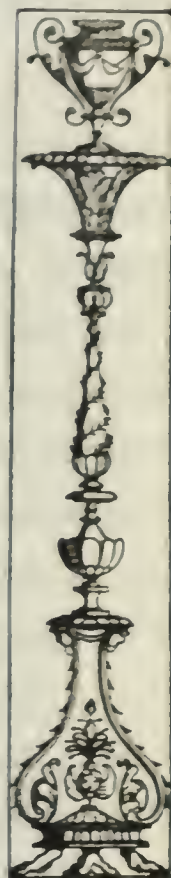
upon their ornament. Though they decried Michael Angelo Buonarotti, for the dainty pencil of Michael Angelo Pergolesi, they can have felt naught but gratitude. His work on decoration, produced in parts, gives convincing evidence of his indispensability to the *Adelphi*, being a veritable storehouse of delicate, if at times "finicking," ornament.

In addition to the Italian artists, the Brothers Adam induced workmen from Italy and France, to settle in this country—the political troubles in the latter land causing many who could not secure State employment, to seek a more profitable outlet for their talents.

The rediscovery of Pompeii and Herculaneum, about the middle of the eighteenth century, reawakened interest in Greek art, and the art of



PERGOLESI  
DETAIL.



PERGOLESI  
DETAIL.



## PLATE LXIV

### PAINTED AND LACQUERED SEDAN CHAIR WITH DOMED TOP

Designed by the BROTHERS ADAM for LADY  
WATKIN WILLIAMS WYNN

Extreme height, 5 ft. 3½ in.; width of  
front, 3 ft.; width of door, 25½ in.

Now in the BETHNAL GREEN MUSEUM

*Circa 1776*

EVELYN, when gossiping anent the *chaise à porteur*,—the piece of mobiliary furniture *par excellence*, and, like most things, of Eastern inception,—ascribes its introduction from Naples to a certain Sir Sanders Duncombe, who was granted the monopoly for fourteen years, of letting these chairs on hire in London. Although Buckingham certainly did much to secure their popularity, their heyday of favour in England was the eighteenth century—much later than upon the Continent. Originally employed that the occupant might “take the air,” and usually, when not in use, placed for convenience in a prominent place in the hall, the carrying-chair or sedan became a favoured piece of indoor equipment, being decorated elaborately, and upholstered in rich stuffs.

The memoir writers and other chroniclers of those sophisticated days, have given us many a picture of Court beauties in their chairs bound for Court functions, the Mall, ball, or rout.

In England the sedan, though a picturesque accessory of traffic, scarcely reached the high artistic level which, when decorated by such artists as Jean Berain, Boucher, and Fragonard, it attained in France. Yet the example illustrated, designed for Lady Watkin

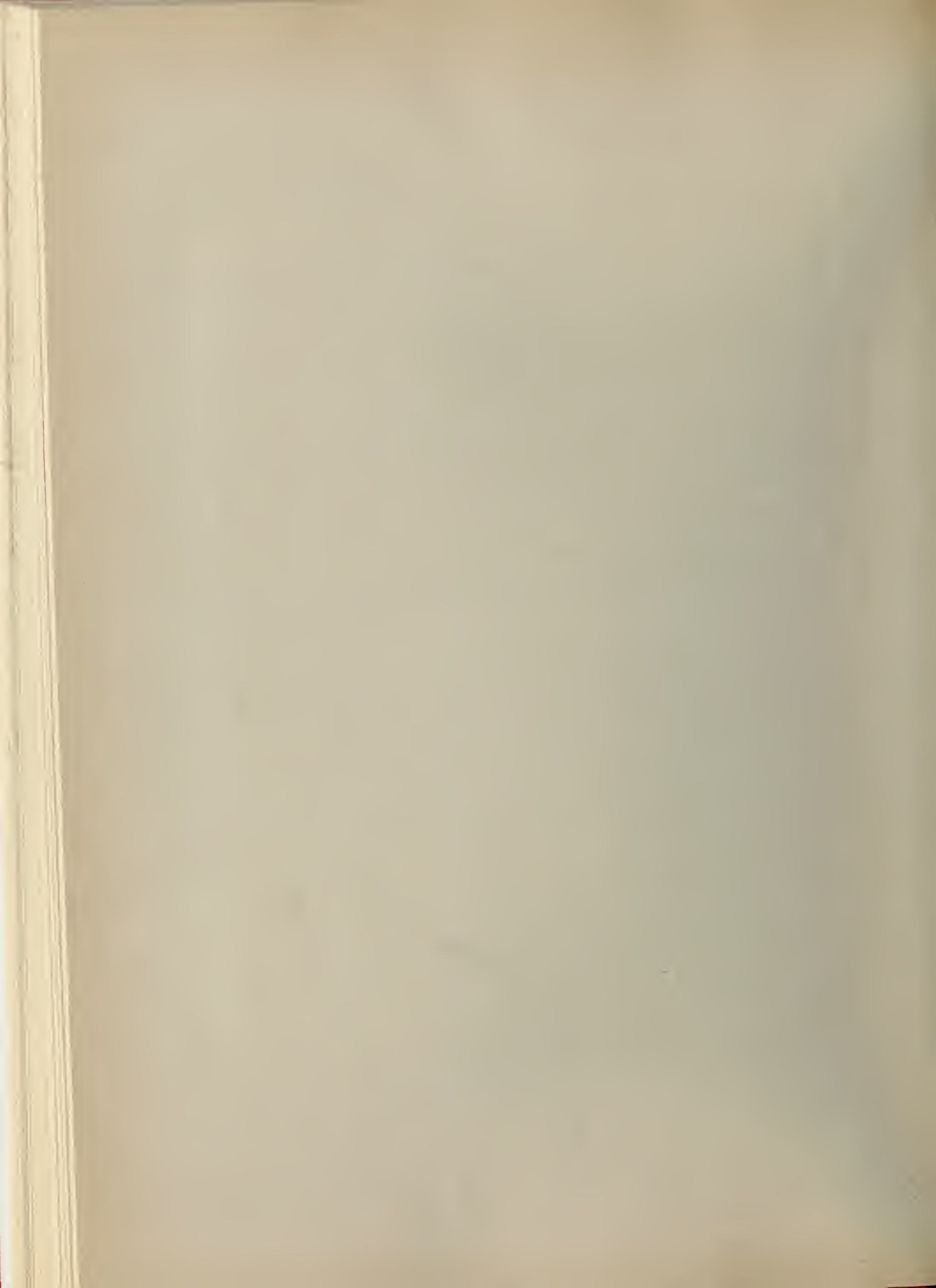
Williams Wynn, and shown in the hall also designed by the *Adelphi* for the house in St. James' Square, is not unworthy to uphold British decorative woodwork.

What a brave show would the *chaise à porteurs* of the consorts of kings make, could they but be unearthed from the limbo of the forgotten! Some few survive—notably that of Queen Charlotte, George the Third's wife, preserved in the collection at Windsor Castle. Made at the end of the century, its Adam Brothers' classic detail is both exuberant and pompous, and far less pleasing than the restrained lines which the same Robert Adam chose when he designed the chair illustrated.

Need one mention that the decoration of Lady Wynn's carrying-chair is entirely British? England long ere the Adam period had become capable of embodying her native designs in home-made lacquer of almost as high quality as that produced upon the Continent. Birmingham by 1750 produced lacquer on wood, admittedly more durable than that made in France. Nor could the Oriental lacquerer have produced the classic decorations of the *Adelphi*, even had Lady Wynn been willing to wait the years which must have elapsed if the sedan was sent out by one of the tea ships of the East India Company, on the long sailing voyage to the East *via* the Cape, in addition to the time absorbed by the leisurely ways of the Celestial, to whom even the Spaniard's *mañana* would savour of hustle.









## FLAXMAN

upon the war of Wedgwood was of great value to the Etruscan phase of the Brothers Adam. Yet Wedgwood at first received but scant encouragement from Sir William Chambers, Wilton, or the Brothers Adam, his ceramic decoration appearing likely to interfere with the commercial success of their own decorative methods.

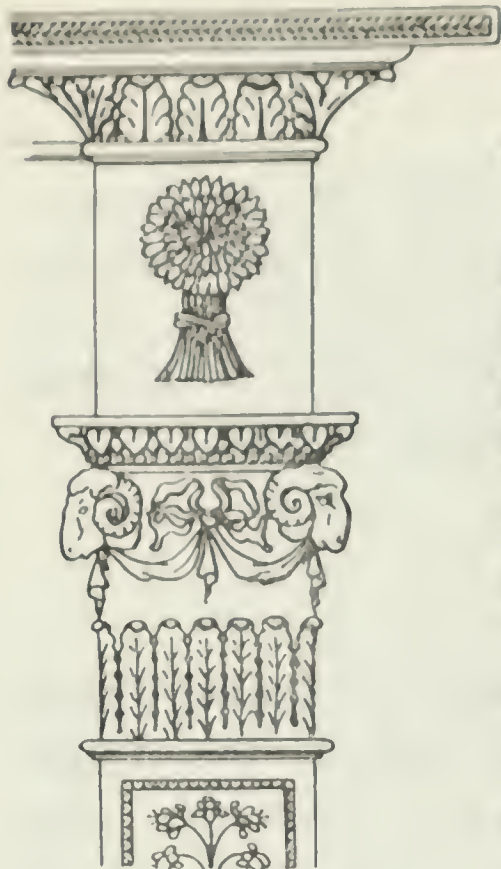
## DETAILS OF THE STYLE

As will be seen upon reference to the Chart of Typical Details and to accompanying sketches, the favourite detail of the *Adelphi* was the husk, strung upon festoons to form decorative lines. It is by far the most characteristic detail of their style, as the unfortunate draughtsman doomed to the continuous "designing of Adam" work knows by experience. The Adam husked festoon was borrowed by Heppelwhite, Sheraton, and others of the Brothers' contemporaries and successors. The evergreen acanthus was not, however, forgotten, and apart from the usual leafage, the school of Adam affected *rainçeaux* of the acanthus. Robert Adam tells us that the French applied this term—from *rain*=the branch of a tree—to



BORDERS BY PERGOLESI.





DETAIL FROM MANTEL,  
CANTERBURY.

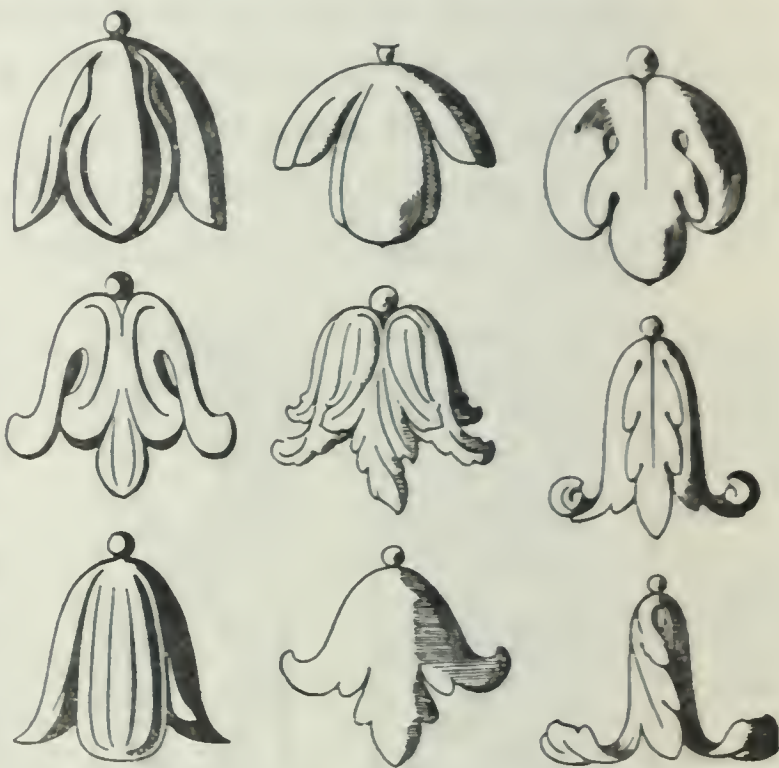
express "the winding and twisting of the stalk or stem of the acanthus plant, flowing round in many graceful turnings."

The Brothers Adam, largely inspired by Spalatro and Etruscan work, used almost all the classic moulded and banded ornament. Rams' heads, lions' heads and claws, which had for a few years been disused, goats' heads with claw terminals (not invariably of the same animal's paws), together with flutings, the Vitruvian scroll, the Greek key, and honeysuckle, the centaur, griffin, and winged sphinx, oval or circular *pateræ*, and other late Roman symbols and *chimeræ*, formed, with the husk, a sufficiently extensive *répertoire* of ornamental details. Their use of brass mounts accustomed

the English eye to the hard and harsh brasswork of English Empire furniture of the early nineteenth century. The metal mounters in England, it must be confessed, have at no time equalled the *ciseleurs* of France.

Coloured prints were sometimes stuck on and polished in lieu of the more expensive painted panels.

In their mouldings the Brothers Adam at times diverged from the Grecian forms, usually to emphasise the hollow or cavetto at the expense of the round or ovolo line; whilst



Late 17th Century.  
(Early Forms.)

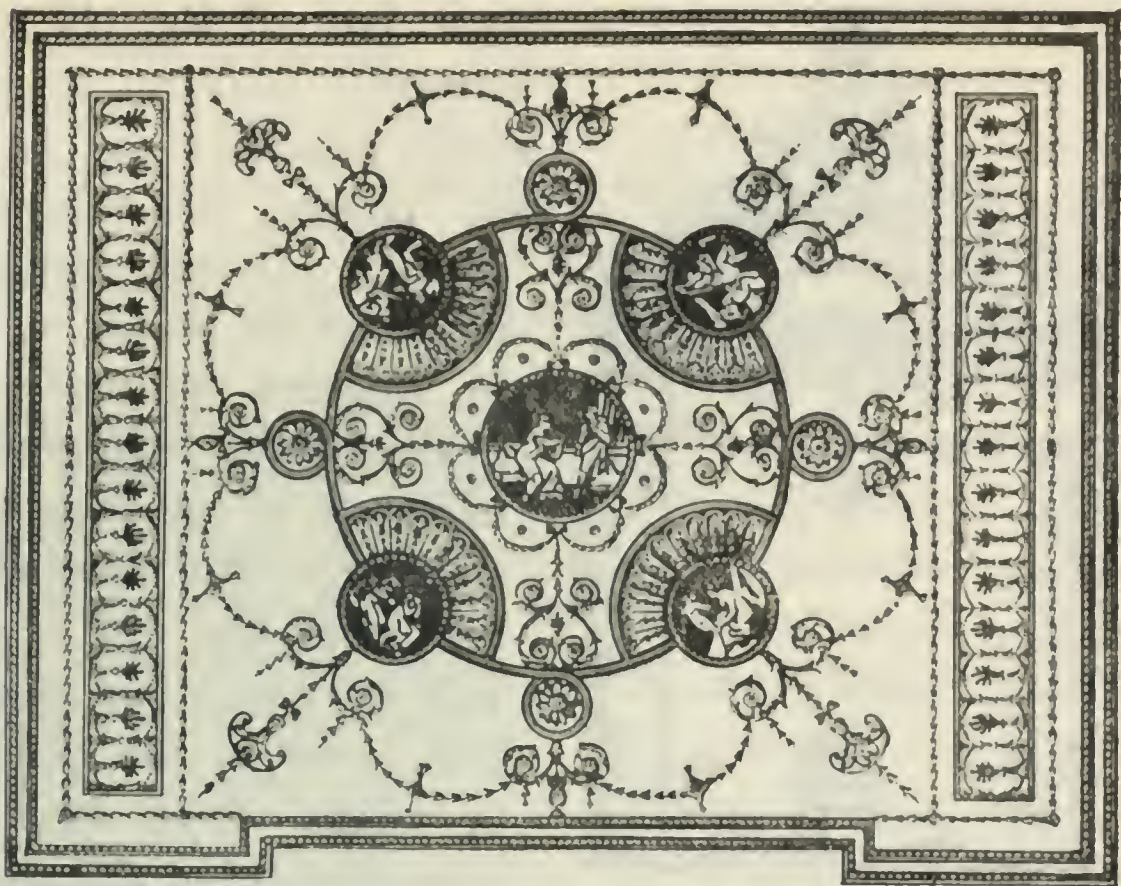
Early 18th Century.

The Brothers Adam.

TYPES OF HUSKS.



the enrichment of the moulding is a decorative feature of the style secondary in importance only to the husked swag. In a typical room decorated by the Brothers the ornament would be executed in stucco, the mantel being of statuary



LIBRARY CEILING BY THE BROTHERS ADAM, FOR SIR WATKIN WILLIAMS WYNN. From a Drawing in SOANE MUSEUM.

marble inlaid with *scagliola*, the walls painted in low tones of green—a colour for which the *Adelphi* had an especial fondness; the frames for pictures and the mirrors over the mantel being carved in wood and gilt, the door and other decorated panels being painted by Angelica Kauffmann.

Japanned work, the Eastern art of lacquering, was simulated by Adam and Heppelwhite work in the semi-glutinous preparation known as “Japan,” which was applied to *carton-pierre*, wood, and *papier mâché*; being painted, gilt, and polished afterwards. “Time’s effacing fingers” have played havoc with the greater number of pieces of eighteenth-century japanned decorative furniture.

## COMPO, OR CARTON-PIERRE

Upon Robert Adam’s arrival in Italy, he found awaiting him the plaster composition known as *carton-pierre* (an improved but direct





GLASS FRAME DESIGNED BY BROTHERS  
ADAM FOR DRAWING-ROOM, BOLTON  
HOUSE. From Drawing in SOANE  
MUSEUM.

descendant of the old *gesso* work of the fourteenth century), by the use of which means ornament can be cast in moulds, and present the appearance of delicate carving. It was precisely the medium for which he craved, and upon his return to England he used the process, and unsuccessfully endeavoured to retain a monopoly of the secrets. *Carton-pierre* is singularly little affected by time, retaining, after the test of a century and a half, its sharp and clear form and crispness, even in the delicate free festoons or swags which form so prominent a characteristic of the style.

The Brothers Adam used it so largely on flat surfaces for relief decoration, in place of carving, that it has become identified with their names. Despite the precautions taken to ensure a monopoly in the "compo" process, by keeping the Italian workmen locked up in rooms, a clerk of their works—whose descendants still carry on the business of "compo" makers—succeeded in discovering the process, and purchased the Adams' moulds after their death.

The *Adelphi* achieved their detached, light, and delicate festoons of husks with the help of wires.

There is naturally a great preference for carved wood over *carton-pierre* ornament; it may therefore be well to mention the three methods of ascertaining



ORNAMENT BY PERGOLESI.



which material has been employed. First, by the eye, as carved work usually presents a less mechanically accurate appearance. This is not an infallible test, however, even with carved mouldings and bandings, in which the carver repeated the classic egg and tongue, key, or anthemion details with as much mechanical accuracy as possible.

Failing the eye, a trained ear can discriminate by the difference of sound produced when "compo" and wood are tapped, but this again demands much practice, and is almost impracticable when many layers of paint have been applied. The third and surest mode is to scrape off the paint from a small part of some little-noticed place, and pierce the surface thus exposed with a needle. If, after penetrating, the needle remains fixed, the material is wood; the "compo" on old pieces being so hard that the needle may break a piece off, but does not remain fixed.

## WOODS IN USE—MAHOGANY

The earlier workers in mahogany had the produce of practically virgin forests to choose from. When the writer is in doubt whether to ascribe an old mahogany example to the Heppelwhite or the Adam period, he finds himself assisted by the colour of the wood. Adam seems to have shared Chippendale's liking for full, rich-toned Spanish Cuban mahogany; whereas Heppelwhite usually chose lighter-coloured mahogany, influenced no doubt by his love of lightness and elegance, and possibly by his inability to pay for more expensive Cuban woods.

Curiously enough, Robert and James Adam do not mention mahogany in their book, yet their furniture designs were, as we have noted in another connection, in all probability made up almost exclusively of that wood during the first ten years of their practice; nor although using low-toned greens, pinks, grey-blues, and cream



tints of colour on the walls, ceilings, and panellings of their rooms from the first until nearly 1770, did they resort to colour either in the form of paint or inlay for their pieces of furniture.

### EAST AND WEST INDIAN SATINWOOD,

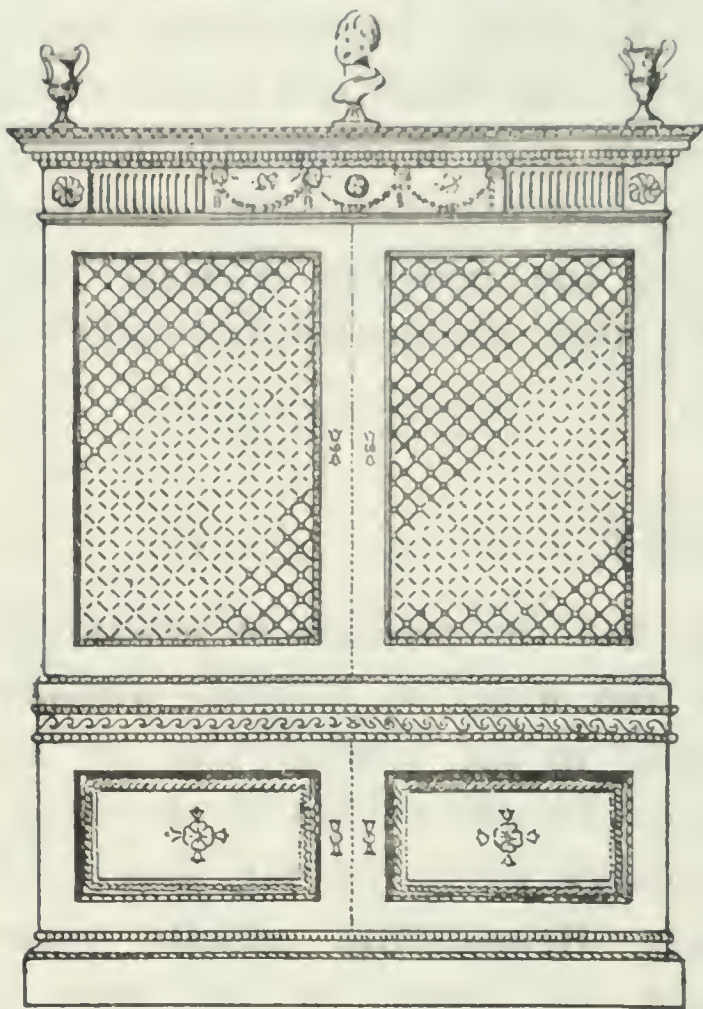
with its exquisite feathery figure or markings, its mellow golden lights and shades, was adopted in English decorative furniture

towards the last quarter of the eighteenth century. It was used in three ways:—

(a) The article in appearance was entirely made of satinwood, richly figured veneers being applied to the panels.

(b) The satinwood was enriched with inlays or bandings of tulip-wood, finely grained stained sycamore (known as hairwood), kingwood, rosewood, pear, amboyna, and other woods.

(c) The satinwood was painted and decorated with the characteristic Pergolesi-Adam adaptation of classical ornament, forming borders to figure-subjects in medallions



BOOKCASE DESIGNED BY THE BROTHERS ADAM FOR  
LORD FREDERICK CAMPBELL.

from the brush, preferably of Angelica Kauffmann, frequently upon a field of darker wood or paint.

Marqueterie, after falling almost into disuse, again occupied a prominent place in the decoration of furniture from about 1765, in combination with figured mahogany and satinwood veneers and carving.



## PLATE LXV

### WHITE GILT AND PAINTED SETTEE. PERGOLESI INFLUENCE

From the ORROCK COLLECTION

Circa 1780

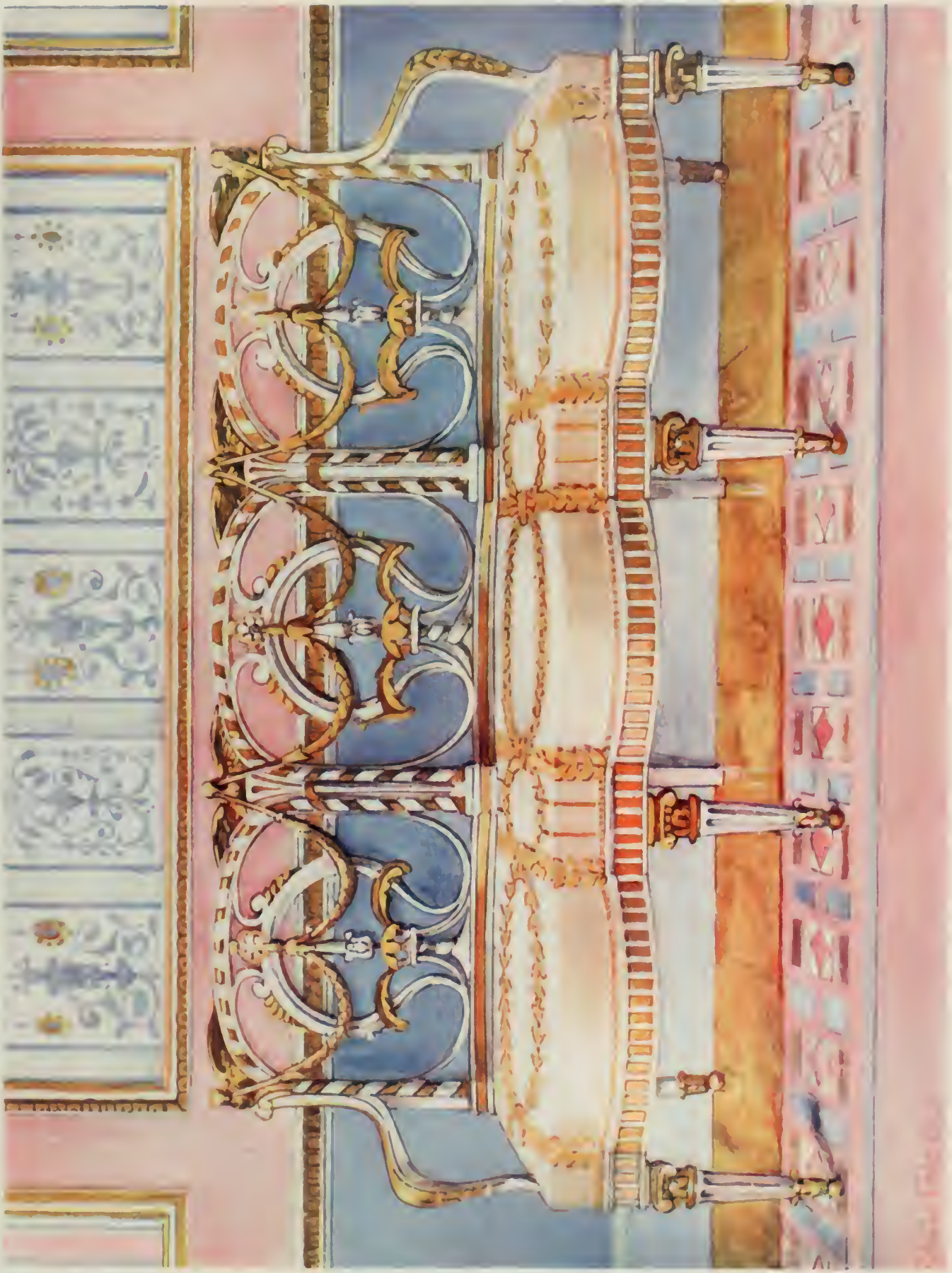
It can scarcely be denied that the openwork-back settee—whether it be the Darby and Joan form of William and Mary's days, the ribbon-back or perforated splat of Chippendale period, or Heppelwhite's "bar-back,"—if less comfortable than enclosed-back seats and sofas is almost invariably more pleasing in appearance.

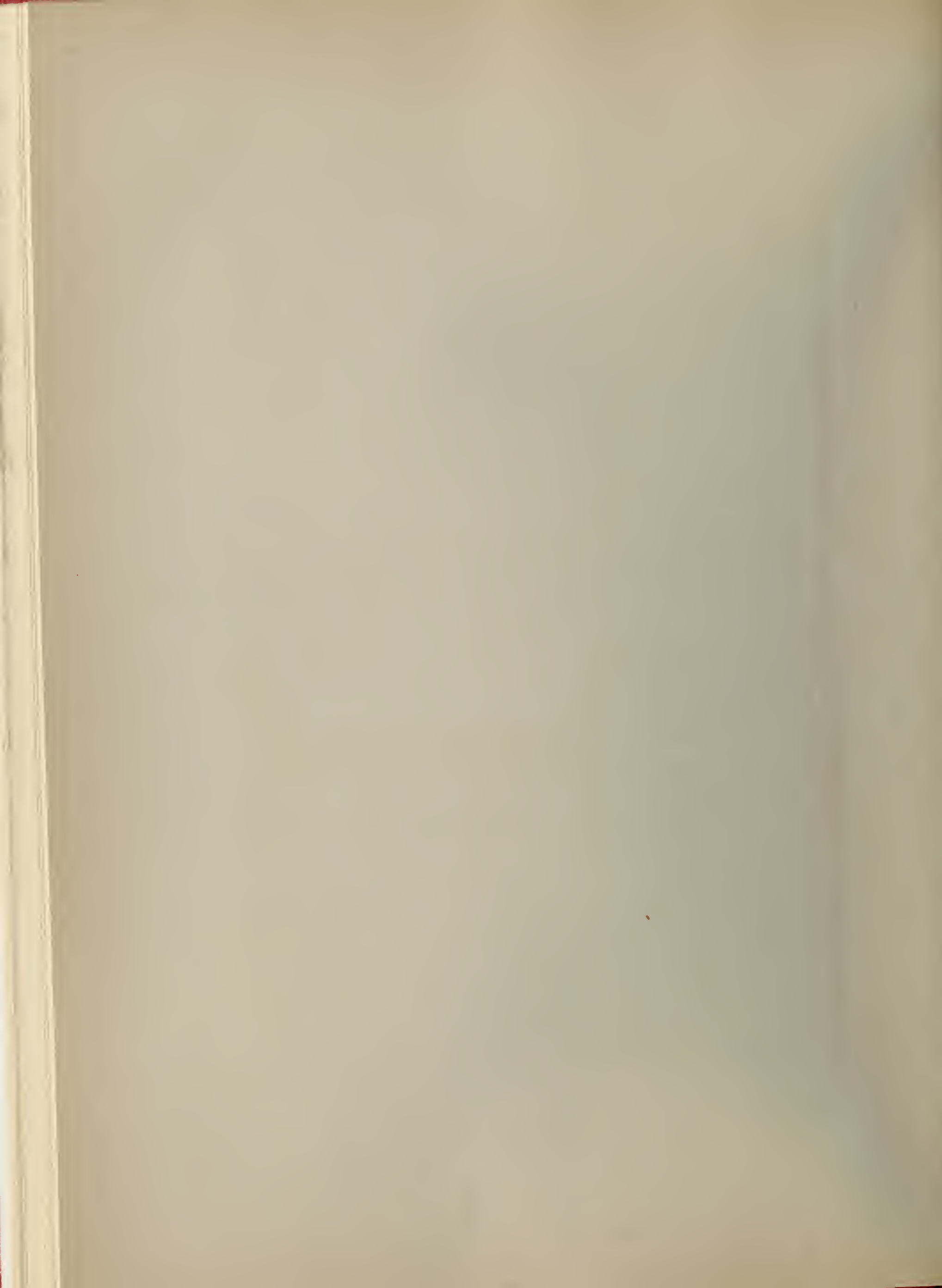
Although ascribed to Pergolesi influence with evident correctness, the white and gilt example forming the subject of the accompanying plate does not savour of that fertile and graceful ornamentist's handiwork in greater degree than do a large number of the compositions, attributed without comment or reservation to the Brothers Adam.

The *Adelphi* openly conducted their architectural and other design practice upon lines as carefully systematised as would be adopted by the expert business organiser of the present day. As has been noticed in our commentary, they relied not only on a trained staff of dependent assistants, many of whom they imported with their methods from Italy; but also upon the ideas or assistance of more independent artists and designers, such as Cipriani, Zucchi, Manochi, Pietro Columbani, Angelica Kauffmann, and lastly of Pergolesi, without whose dainty delicacy of detail the "Adam style" would have been shorn of much of its charm.









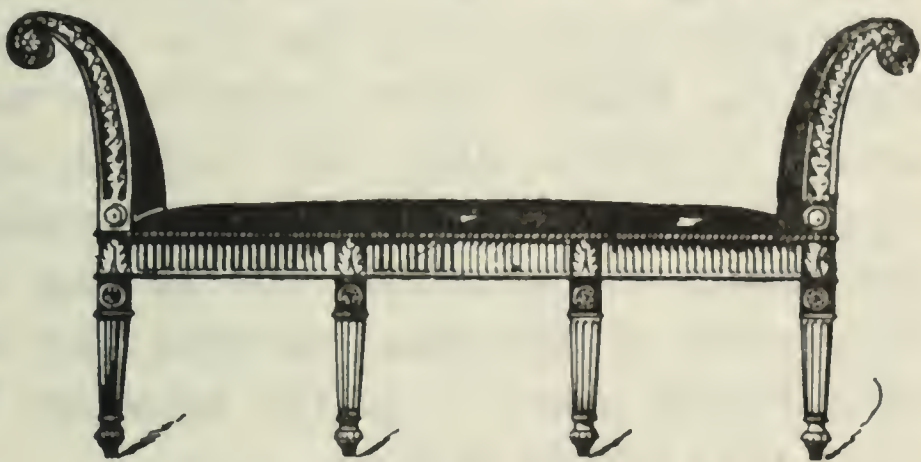


Many designs by the Brothers appear to have been made indifferently for painting or inlay.

As Heppelwhite and Sheraton, although indebted to the mode of the Brothers Adam for many of their ornaments, both gave a degree of attention to inlaid work which the *Adelphi* were incapable of, and as the Heppelwhite firm were undoubtedly frequently commissioned to execute the Adams' inlaid work, it will be convenient to defer consideration of the fans, borders, and other characteristic late eighteenth-century inlays until the Heppelwhite and Sheraton periods.

## THE FRENCH PHASE

If, on the one hand, we have to admit much *en bloc* copying in their Italian phase, Britain, it seems, has some ground for claiming that the Brothers Adam were distinctly originative in much of their so-called Louis xvi. work. The grounds for this suggestion, so flattering to the national pride, are that, at the time of Robert Adam's travels with Clerisseau, the transition towards the rectilinear lines and refined delicacy of *Louis Seize* style had scarcely commenced. Even at the time the Adam "Louis xvi." designs were published (towards 1770)—probably several years after the Brothers had developed their "French" style—the *Louis Seize* style in France, as will be seen upon reference to our chapter thereon, had certainly not attained the refined, slender outlines and delicately individual treatment of pure classic ornament shown upon Adam furniture of



SEAT DESIGNED BY THE BROTHERS ADAM FOR  
SIR ABRAHAM HUME, BART.

the period. It must be remembered, too, that Robert Adam was not a practically self-taught struggling furniture designer and maker, forced by poverty or trade exigencies to follow in the rear of Gallic modes, as were Chippendale, Sheraton, and Heppelwhite, but an ambitious and travelled 'varsity man, whose self-education commenced at a point where theirs perforce finished. That he wrote the letter-press of his works on architecture in French as well as in English, affords strong ground for supposing he reckoned much upon French patronage.

French tastes, and trade with this country at the expense of native art-crafts, had evoked comments some forty years before the *Lounger's* growl in 1785, that "a well-educated English gentleman may be truly said to be of no country whatever; he talks and dresses French, he rivals the Spaniard in indolence and the German in drinking; his house is Grecian, his offices Gothic, and his furniture Chinese."

The Brothers Adam may well have prided themselves upon patriotically carrying the war into the enemy's country by publishing in France their sympathetic voicing of the reaction, common to France, Italy, and England, against the licence of the *rococo*. Britain was suffering from Chippendale transplantations of its most riotous exaggerations. The Brothers Adam, more than either Heppelwhite or Sheraton, converted the English followers of the *rococo* French phase; even the extremist Matthias Lock becoming among their faithful disciples.



## PLATE LXVI

### INLAID SATINWOOD COMMODORE. ORMOLU MOUNTS

Property of HENRY HIRSCH, Esq.

Height, 2 ft. 8½ in. ; width, 3 ft. 7 in. ; depth,  
1 ft. 10½ in. Circa 1780

CONTRARY to reasonable anticipations, that in proportion as one approaches modern times the difficulties in allocating pieces would diminish, one finds that alleged products of the Brothers Adam, Heppelwhite, and Sheraton schools are often nearly identical. Doubtless this in large proportion is due to the Brothers Adam not being manufacturers; they were therefore dependent on Heppelwhite, Seddon, and other makers, who, in recompense for having stolen the ideas of the *Adelphi*, may when employed by the Brothers have introduced variations in the designs given them for reproduction.

Especially is this difficulty of allotting very real in the inlaid work produced during the last quarter of the century. The details of the ornament upon the commode illustrated are, however, virtually Adamesque in conception, even if the design was not produced by the pencil of the *Adelphi* in its entirety.

The inlayer's art, as practised in England during the eighteenth century, avoided figure and other pictorial details, strictly confining itself to comparatively simple decorative symbols easily multiplied by the saw, and was consequently more mechanical than the carver's art. Nevertheless, the results obtained, mellowed by time, are undeniably charming. Among the many coloured woods from the East and West Indies garnishing the satinwood "facings" of this

semi-circular commode are ebony, hairwood, pear, amboyna, kingwood, and holly; the latter wood being stained various shades of green for the leafage.

The panel and painted ornament introduced into the wall decoration is by Cipriani, and was published by Pergolesi in his work in 1782;—Bartolozzi being the engraver of this, as of many others of his schoolfellow's productions, as well as of those of Angelica Kauffmann.









## PLATE LXVII

### SOME CONSTRUCTIONAL AND DECORATIVE WOODS IN USE DURING THE EIGHTEENTH CENTURY

THIS, the third of the series of four colour plates arranged to illustrate the characteristic grain markings of thirty-six of the chief constructional and decorative woods, has, in common with the other plates of the series, been photographed from selected pieces of the actual woods, without manipulation in any way of the distinctive features of the grain.

The overleaf plate represents a selection from the woods, which, in addition to some of those illustrated upon Colour Plates I. and XXV., were chiefly in demand during the eighteenth century. A further plate—No. XC.—follows, showing other woods especially favoured during the same period, together with a chapter on woods and a chart indicating the characteristics of thirty of the principal trees used in the production of furniture.







Spores of *Aspergillus*



Spores of *Aspergillus*



Spores of *Aspergillus*



Spores of *Aspergillus*



Spores of *Aspergillus*



Spores of *Aspergillus*



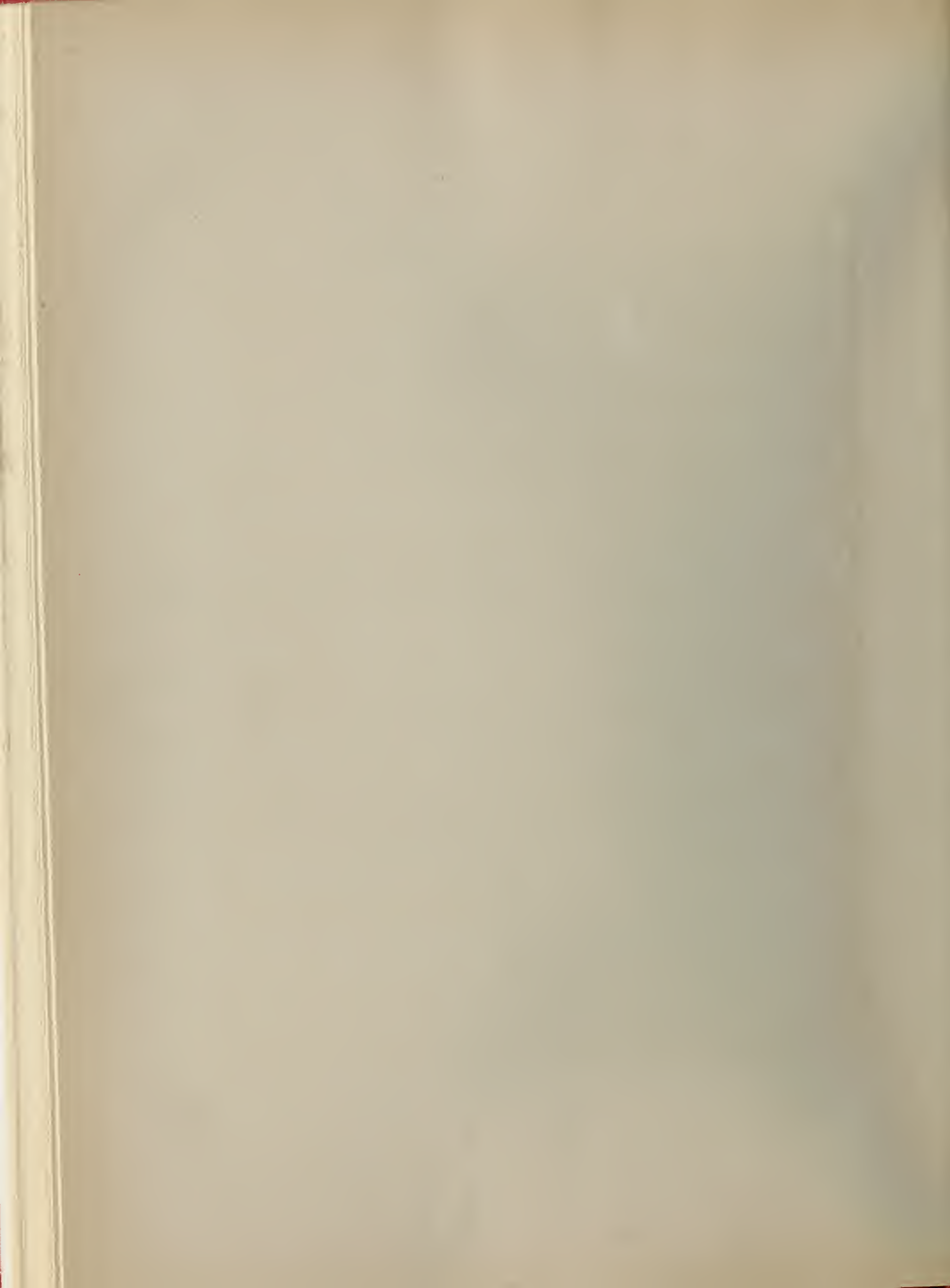
Spores of *Aspergillus*



Spores of *Aspergillus*



Spores of *Aspergillus*





# THE WOODWORK OF THE BROTHERS ADAM AND THEIR ASSISTANTS— (Concluded)

## ADAM FURNITURE

**A**DAM furniture is roughly divisible into two parts :—

1. The early dignified monochromatic work, from 1760 until 1770 approximately.

2. The painted inlaid and decorated furniture, made from 1770 onwards.



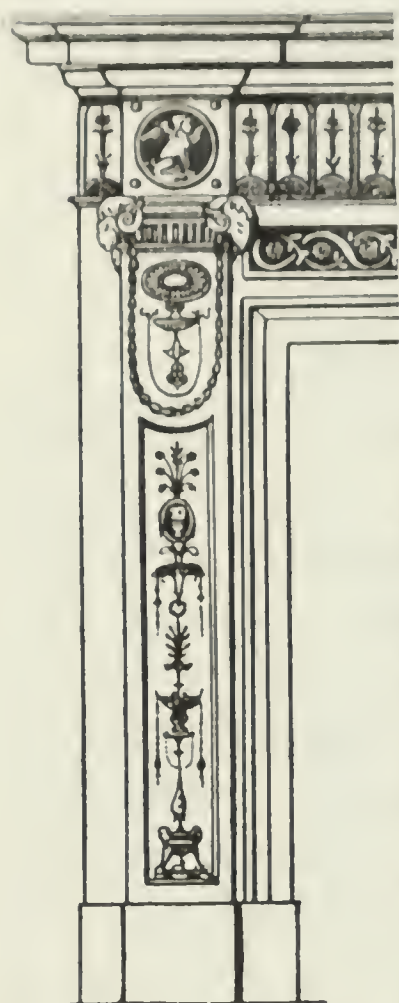
TYPICAL ROUGH ORIGINAL  
SKETCH BY ROBERT  
ADAM. SOANE MUSEUM.

There is no direct evidence upon which of the two brothers, Robert and James Adam, the responsibility for the furniture designs produced by their firm rested chiefly. The author is inclined to the opinion that the early sketches were by Robert, and that James suggested ideas at a later stage. It is, however, highly probable that, as Robert's architectural fame and work increased,

he perforce left to James subsidiary decorative designing. A glance at an early Adam drawing for furniture in the Soane Museum will suffice to convince any practical designer that it is the product of a brain untrained in the technicalities of furniture designing.

Certain it is that for some years after their return from Italy the Brothers Adam must have been too occupied in architectural practice, and adapting their style to English tastes, to have had time for much technical study of decorative woodwork.

Nor is there evidence of their having ever manufactured cabinet-work, or kept workshops for wood craftsmen. This was perhaps of little injury — indeed, may have been beneficial rather than otherwise to the development of British woodwork. Their



CHIMNEYPiece DESIGNED  
BY THE BROTHERS ADAM.  
*From Drawing in SOANE  
MUSEUM.*

procedure doubtless was — having roughly sketched out their idea—to entrust its manufacture to one of the technically skilled firms of fine furniture makers, such as the Seddons, the Chippendales, the Heppelwhites, or Robert, Richard, and Thomas Gillow. The actual maker was, doubtless, tacitly left to do his best to combine Adam detail and proportion with contemporary English cabinetwork practice. One finds distinct confirmation of this supposition in Robert Adam's remark relative to the harpsichord he designed for the Empress of Russia,—an order he owed, possibly, to his friend and fellow-traveller, Clerisseau, who was appointed Architect to the Russian Court,—that “this design was considerably altered by the person who executed the work.”

Architectural dignity in that most important article of the fitted woodwork of the room,

## THE CHIMNEYPiece,

now yielded finally to a striving after domesticity and elegance. The large looking-glass craze, which set in during the eighteenth century, was responsible also for the destruction of the upper part of many a fine old mantel of earlier date. The smaller and less





FRIEZE OF CHIMNEYPiece BY PERGOLESÌ.

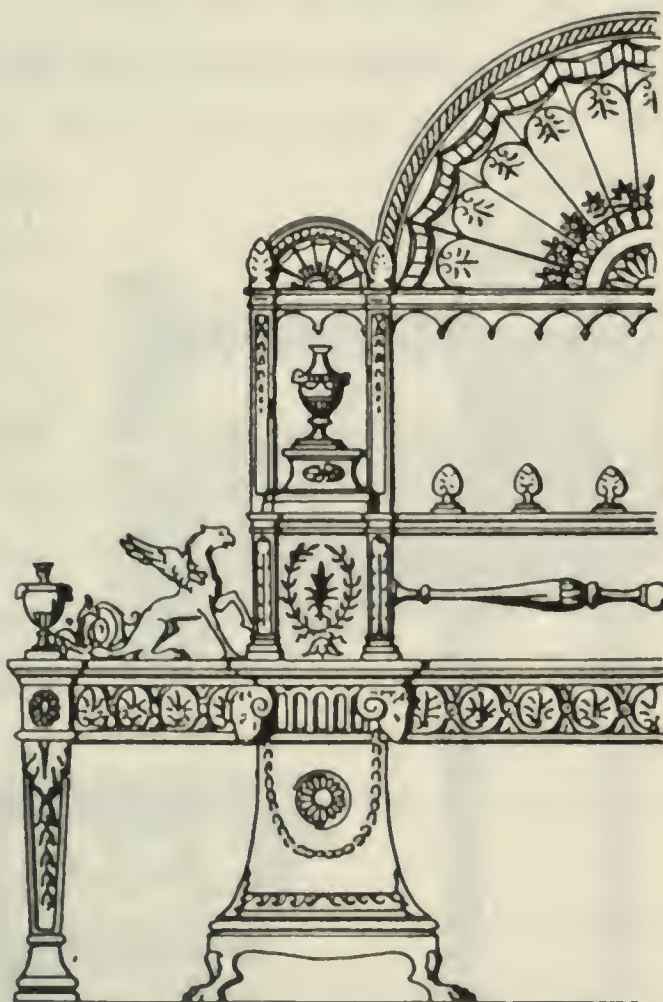
in marble to carry out their designs, their work being sold by Wilton.

The Brothers Adam, as became introducers of Italian art-workers, encouraged the innovation, and thus it came about that the cold insipidity of many a London house built in the days of the third George is relieved by the white marble mantel, delicately carved in low relief, or daintily inlaid with *scagliola* or other coloured marbles.

Towards the close of the eighteenth century, chimneypieces, in common with other furniture decorated in *grisaille* (a method of painting in grey tints of varying shades) or in colours, were painted

important chimneypieces were executed in wood; the larger in marble, their glazed upper parts or overpieces being of wood and *carton-pierre*, gilt or painted.

Sir William Chambers was among those who now omitted the upper part of the chimneypiece entirely; he and Wilton, both of them among the founders of our Royal Academy, imported into England many skilled Italian carvers



GRATE. From Drawing by the BROTHERS ADAM IN SOANE MUSEUM.



by Catton, Kauffmann, Cipriani, and others; at times upon marble even, but more usually upon mahogany or satin-wood.

Architects were now gradually losing command of the chimney-piece, and manufacturers were beginning to make them in quantities—to suit the purchasers' pockets and tastes rather than the room. The fuel receptacle also was passing from its open dog-grate stage, through the smaller hob-grate era.

The *Adelphi*, in their zealous working out of the stages of development associated with the Adams grate, embodied the whole art and mystery of their style so unreservedly in their designs for grates that a selection therefrom would be a liberal education in "Adam" details.

## SIDEBOARDS

The contraction of the fireplace threw into greater prominence the movable furniture of the apartment. Especially did the "sideboard" seem to demand fuller treatment.



SIDEBOARD, PLATE, AND WINE-COOLER, KENWOOD, BY THE BROTHERS ADAM.

The arrangement, however, of the first Adam sideboards, such as that of carved mahogany at Kenwood, evinced little desire to enhance its importance in a perpendicular direction. The genesis of the sideboard subsequently developed by Heppelwhite, Shearer, and Sheraton, consisted of detached pieces: a sideboard table in the centre, with a pedestal cupboard on each side, surmounted by urns. When incorporated into one piece it became the typical board of the latter part of the eighteenth



century, and as such is more identified with the later masters, who so promptly adopted, and almost invariably modelled their designs upon, this form as to often receive the credit of the combination. Yet undoubtedly the design of the American sideboard shown in Colour Plate LXIII. should be credited to the Brothers Adam, as evidence exists of the designing by the *Adelphi* of an almost identical piece for the contemporary firm of Gillows.

Much more of the service of the table took place in the dining-room itself during the eighteenth century than nowadays. One of the pedestals was used as a hot cupboard for plates, with an iron heater such as one finds in the old-fashioned tea-urns; the other pedestal formed a reserve bin for wines.

One of the urns which surmounted the pedestals was fitted with cold or iced water. The other contained hot water for washing knives, spoons, and forks, it being apparently regarded as unnecessary, or too costly, to have a supply of cutlery sufficient for all the courses of the dinner.

## THE KNIFE-BOXES

displayed, when open, tier above tier of glistening spoons, bowls, or decorated knife-handles, whilst the lids formed rests for the silver salvers. They were distinctly Georgian developments in their wooden material, though in shape based on the classic urn. Not only did their construction and decoration require the utmost technical skill, but their setting-out afforded many a perplexing problem to the neophyte in the conic sections branch of applied geometry.

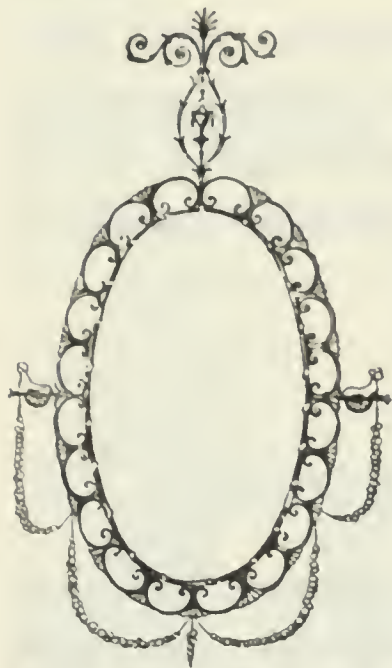
The metal rails upon the backs of the sideboards and side-tables, were to prevent the lids of these knife- and spoon-boxes from touching the wall, and to support salvers.

The *Gardes de Vins*, or

## WINE COOLERS,

placed in the centre of the floor space below the side-tables, were originally mere utilitarian coopers' tubs, but became, towards the end of the century, fine specimens of the cabinetmaker's craft—carved and decorated with symbols of their use. They were made at times even in silver, and reminiscent of the classic sarcophagus.

## HANGING LIGHTS AND MIRRORS



MIRROR FRAME. From Design by the BROTHERS ADAM, SOANE MUSEUM.

The carved woodwork mirrors of the Adam period are greatly to be preferred to those of gilded "compo" or *papier mâché*. The hanging lights are among the happiest efforts of the period, despite their unfortunate fragility, due also to the use of compositions.



GIRANDOLE, DRAWING-ROOM, BATHURST HOUSE. From Design by the BROTHERS ADAM, SOANE MUSEUM.

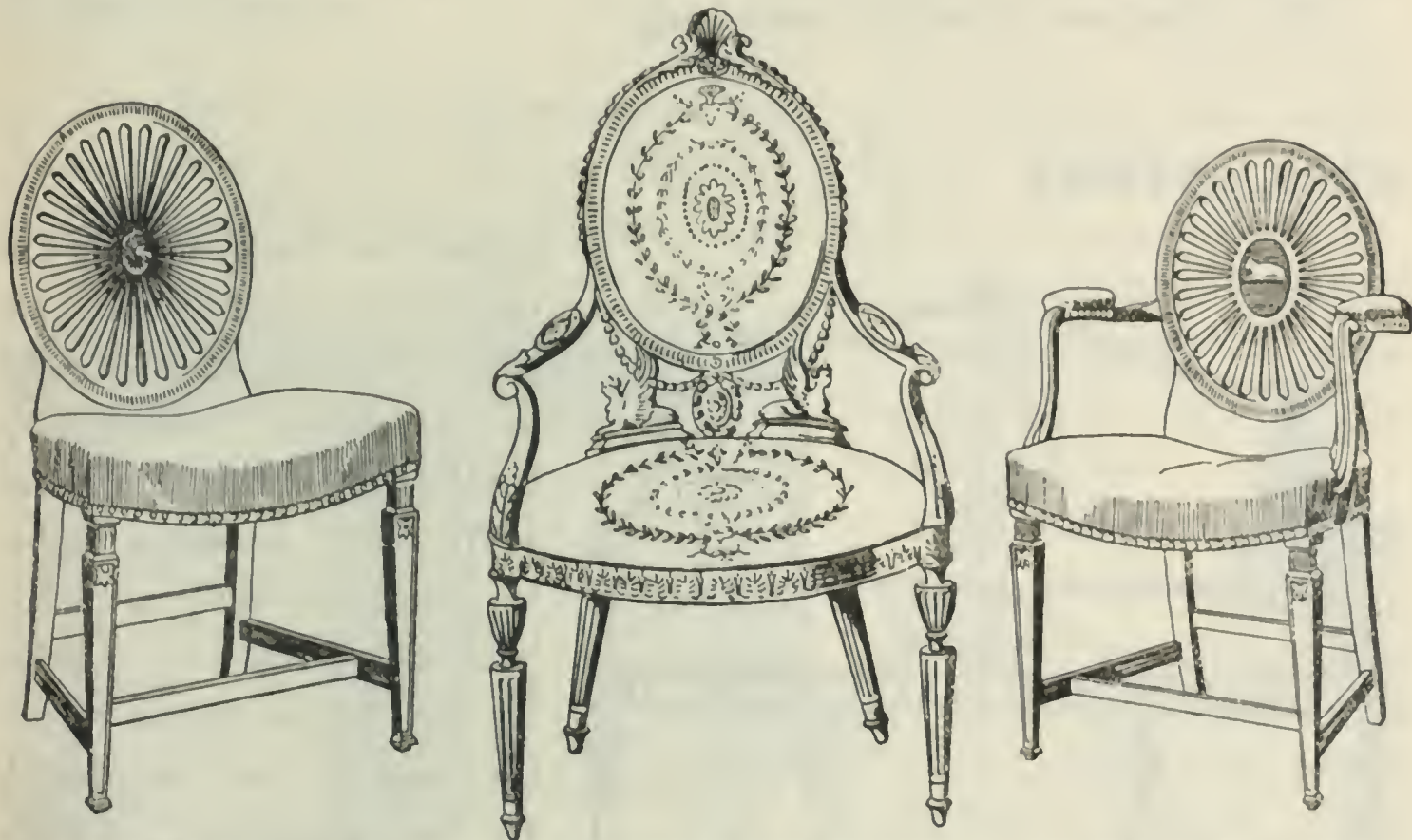
## CHAIRS

Considerable technical knowledge is required to evolve a useful yet artistic chair of unusual outline. This the Brothers Adam did not possess. Their chair designs are consequently the least individual of their productions, probably owing such technical and artistic progression as they exhibit to the intelligence and mechanical skill of their



makers — the Heppelwhites, the third Chippendale, Seddon, and others.

The upright splat-back of Batavian derivation continued to be used until the days of the *Adelphi* — a reign of more than a century. Whether its antithesis, the “ladder-back” chair, is of such ancient lineage, is a point one may well leave to a dogmatic expert.



CHAIR (one of a set of 12). *Property of* DRAPERS' COMPANY.

CHAIR DESIGNED BY THE BROTHERS ADAM FOR SIR A. HUME, BART.

WARDEN'S CHAIR. *Property of* DRAPERS' COMPANY

Judging from sketches in the Soane Museum, the Brothers Adam were prior to Heppelwhite in the use of the “shield” shape for chair backs. In the Heppelwhite back the shield is but an outside frame for gracefully shaped openwork, whereas in the designs by the Brothers Adam it is usually of much more solid character.

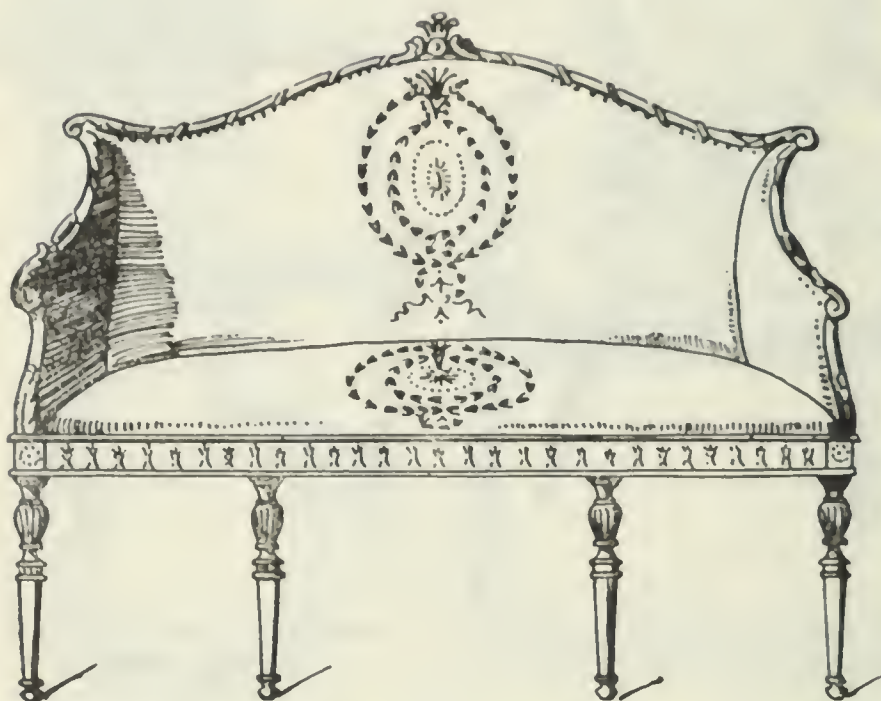
## TABLES

If the Brothers Adam introduced little that was novel into their table designs, their proportions and treatment are almost

invariably pleasing. Tables of possibly Adam and Heppelwhite design, and other pieces, are often carved up by the "faker" with characteristic devices of the style—horned heads, sphinxes, flutings, and central "tablets"—with so much skill that considerable experience is necessary on the part of the collector to discover the additions.

The Brothers Adam in their early

## UPHOLSTERY



DESIGN FOR SOFA BY THE BROTHERS ADAM FOR  
SIR LAWRENCE DUNDAS.

appear to have used plain materials, possibly because they experienced difficulty in obtaining satisfactory textiles; certainly after 1770 their drawings show as much attention to the pattern of the coverings as to the frame upon which it was to be employed. In the preserved volumes of their sketches are many delicate designs for seats, backs, and arm-pads.

## BEDROOM FURNITURE

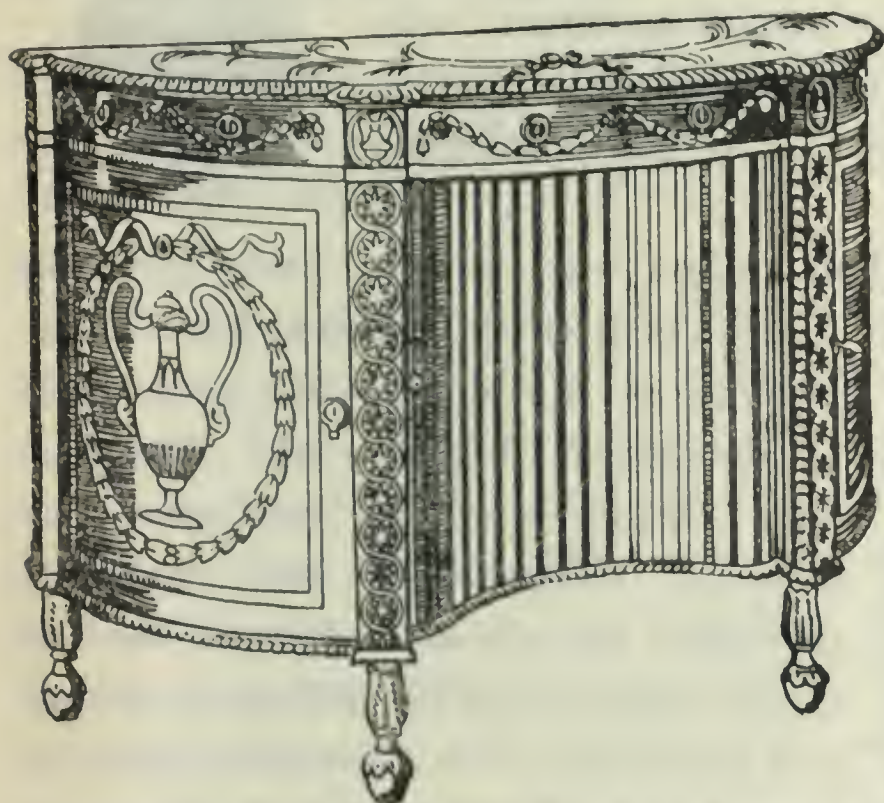
It is to the succeeding days of Heppelwhite and of Sheraton that we must turn for the evolution of bedroom equipments, the Brothers adding but little to the development of comfort in the sleeping apartment. Comfort, however, was, in the estimation of many of the fashionable beauties of the period, of quite minor consideration, if we



may judge by the comments of more than one contemporary writer on the lack of personal cleanliness—paint and powder being used so lavishly by society women, that they were unable or unwilling to make much use of water.

## CONCLUSION

We find in the eighteenth century that architects such as Sir John Vanbrugh, Sir William Chambers, Robert Adam, and artists such as Pergolesi, Cipriani, Zucchi, Angelica Kauffmann, and Flaxman,



ORMOLU-MOUNTED INLAID COMMODE WITH TAMBOUR CENTRE.  
*Property of H. HIRSCH, ESQ.*

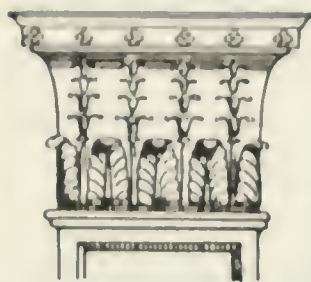
did not deem it beneath them to design and decorate furniture and other household requisites.

The influence of the Brothers Adam and their assistants upon eighteenth-century design has, in the writer's opinion, been much underrated. From 1770 until at least 1800 it was paramount in almost every typical model, whether ascribed to the Brothers themselves, to Heppelwhite,

or to Sheraton. They had the true designer's delight in garnishing all the household gods. Neither wall-papers, textiles, needlework, nor metalwork were regarded as too insignificant for their attention. They realised that, just as all audible sounds go to the making or unmaking of a harmonious composition, so all the objects in an apartment are factors making or marring its harmony of form and colour.



Thirty volumes of original designs (of which three volumes containing some 700 designs are given to furniture and accessory



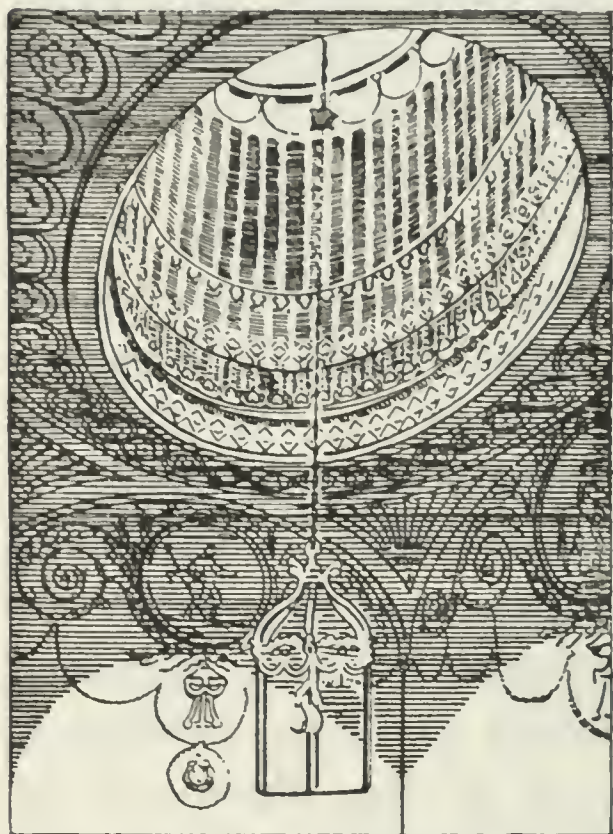
CAP AND BASE,  
PERGOLESI.

equipments) are, together with much other of the Brothers' work, preserved in the Soane Museum at Lincoln's Inn Fields. The museum is a mine of information—graphic and biographic—upon the Brothers: its founder being not only a cultured admirer of the work of the *Adelphi*, but one of the last of the earnest architects, who practised ere the general deterioration of the arts set in in the nineteenth century.



CAP AND BASE,  
PERGOLESI.

The style of the Brothers Adam was, as we have seen, in large measure based upon late Roman and Greek classical art. Over-



CEILING AND STAIR GRILLE, HARLEY STREET.  
DR. BURGHARD.

lapping at its entry into the arena of decorative furniture the Chippendale period, and at its close the days of Heppelwhite and Sheraton, it voiced the growing distaste for the earlier master's eclectic *mélange* of modes, and made easy the decorative paths of successors until the end of the century.

That the style of the *Adelphi* should be termed the *Louis Seize* of England is inevitable from the similarity of ideals and details accentuating both. There is so much that is independent and British in the work of the Brothers that we willingly ignore the foolish adventures of their later years into "Empire" modes.



## PLATE LXVIII

### SATINWOOD AND MAHOGANY INLAID DRESSING CABINET

In the King's Bedroom, West Dean Park,  
Property of HON. WILLIAM JAMES

Height, 7 ft. 7½ in. ; width, 3 ft. 2 in. ;  
depth, 1 ft. 11 in. Circa 1785

THE combination of toilet table, writing secretaire, and china or book case is so characteristic of Heppelwhite-Shearer proclivities that one has little difficulty in attributing it to them, despite its Adamesque details.

The ingenious *multum in parvo* designs which Shearer seems to have especially delighted in at times endeavoured to pay more debts than can well be accomplished within their limited space. No reproach can, however, be applied to this dressing cabinet, except that the toilet drawer into which the glass falls is necessarily raised so much higher than in the orthodox dressing table, to make space for the secretaire fittings covered by a falling flap upon quadrants.

Fine veneers of mahogany and satinwood are combined with cross-grained marginal bandings of holly, tulip, and ebony to give to this useful piece the ever-desiderated touch of artistry.

Heppelwhite's mirror frames, though distinctly Adamesque, were far less fanciful than those of the Brothers.













# NOTES UPON ACCESSORY FUR-

## AUXILIARY TO AND SYNCHRONISED WITH

STYLES.	LATE GOTHIC. (Perpendicular—Tudor.)	TUDOR. (Elizabethan.)	STUART. (Jacobean—Charles II.— Cromwellian)
DATE.	1475-1509.	1509-1603.	1603-1688.
REIGNING MONARCHS.	<p><i>York.</i> Edward IV., 1461-1483. Edward V., 1483. Richard III., 1483-1485.</p> <p><i>Tudor.</i> Henry VII., 1485-1509.</p>	<p><i>Tudor.</i> Henry VIII., 1509-1547. Edward VI., 1547-1553. Mary, 1553-1558. Elizabeth, 1558-1603.</p>	<p><i>Stuart.</i> James I., 1603-1625. Charles I., 1625-1649. Commonwealth, 1649-1660. Charles II., 1660-1685. James II., 1685-1688.</p>
METAL- WORK.	<p>Goldsmiths' Company granted assaying rights, 1300. Metalwork more advanced in finish than woodwork. Hinge plates and keys richly wrought—usually imported. Much domestic gold and silver plate destroyed during Wars of the Roses. Decorative metal mounts, hinges, etc., in steel, iron, and brass, the outcome of corner clamps and bands used to strengthen old chests, and metal enrichments attain their greatest elaboration by the sixteenth century. Furniture mounts usually of wrought iron.</p>	<p>Blacksmiths' Company, London, 1521. Motto: "By hammer and hand all arts doe stand." Domestic gold and silver plate accumulated during Elizabeth's reign; even among those previously content with wooden or pewter vessels. Grates and firebacks made in Sussex by cast-iron foundries, ere the middle of sixteenth century.  Furniture mounts usually of wrought iron; frequently imported and earlier in style than the furniture.</p>	<p>The Civil War results in conversion of gold and silver domestic plate into bullion. Silver furniture in Spain, Italy, and Germany and France. Brass candlesticks. Metal wall sconces and small candelabra chiefly used for lighting until Charles II. Lighting indifferent until eighteenth century well advanced.</p>
CHINA AND GLASS. (See also Windows and Walls.)	<p>England behind other nations in the ceramic arts. Staffordshire celebrated from earliest times for its earthenware. Payment recorded in 1466 of 4s. 6d. for eleven dozen pots. Earliest mirrors of burnished metal. Earliest glass of Eastern make. Western Europe unable to make until fourteenth century, but Venice probably before the capture of Constantinople in 1204 efficient in the craft, and by 1268 her glass-makers were incorporated. Her glass-works became so numerous under the fostering care of the Government that the city was considered to be in danger from the many fires, and they were removed to the adjacent island of Murano.</p>	<p>In Privy Purse account of Henry VIII., payment is mentioned to a Frenchman for "certayne looking glasses." Venice, Murano, the homes of the early glass fabricants' art. Stow states that "the first making of Venice glasses in England began in London about 1570 by one Jacob Verzalineau, Italian." Glasses of English make mentioned in Hakluyt's voyage to find Cathay. Harrison: "Heretofore our houses often glazed with beryl as at Sudeley . . . and fine crystal in the time of the Romans; now only the clearest glass esteemed from Burgundy, Normandy, Flanders." Earliest English window-glass works, 1557, at Crutched Friars and in the Strand. Shortly afterwards made in Blackfriars.</p>	<p>Mirrors more plentiful after 1660, and form part of wall panelling. 1673, Duke of Buckingham's factory at Lambeth (making, says Evelyn's Diary, 1677, "looking-glasses far larger and better than any that came from Venice"). Blue and white delft and Oriental china greatly favoured in England. Native glass taxed in 1695-1698. Fulham pottery commenced in 1671. France so desirous of surpassing Venice in glass manufacture that royal decree is issued encouraging the nobility to be masters of glass-works (Ure).</p>



# NISHINGS AND DECORATION.

## CHART OF BRITISH WOODWORK STYLES.

ANNE-GEORGIAN. (William and Queen Anne —Early Georgian.)	CHIPPENDALE. (Eighteenth Century—The Chippendale School—Early Georgian.)	ADAM. (The Brothers Adam— Eighteenth Century —Georgian.)	HEPPELWHITE- SHEARER. (Eighteenth Century —Georgian.)	SHERATON. (Late Eighteenth Century —Georgian.)
1688-1727.	THOMAS CHIPPENDALE. Born 1710; died 1779.	ROBERT ADAM. Born 1728; died 1792.	GEORGE HEPPEL- WHITE, or HEPPEL- WHITE. Died 1786.	THOMAS SHERATON. Born 1751; died 1806.
William and Mary, 1689- 1702. Anne, 1702-1714. George I., 1714-1727. George II., 1727-1760.	George II., 1727-1760.		George III., 1760-1820.	
Brass (and silver lacquered as brass) furniture- handles, escutcheons, candelabra, etc., in vogue throughout period. Oval plates enclosing handles used, but straight drop handles more typical of period. Escutcheon plates much perforated. Hinges on lacquer-work furniture adapted from Chinese and Japanese work Mint in 1697 authorised to purchase and con- vert silver plate at 5s. 4d. per ounce.	Chippendale designed his brass-work to accord with the phases of design (see Diagram of handles) which he practised.  Much old brass-work has been lost from old pieces by their former owners substituting wooden knobs. (Pedlars formerly called offering to remove the brass-work and supply wooden knobs.)  Knives, forks, and spoons usually unchanged during dinner until about 1840.  The Brothers Adam designed much brass furniture for doors of their more important rooms, but appear to have accepted the stock patterns of their makers for less important woodwork.  Heppelwhite brass-work usually more sensible and more refined than that of Sheraton.  Sheraton brass-work handles frequently fragile.  Oval plates with handles again in use during Heppelwhite and Sheraton periods.			
China and other curios from the East sold by East India Company at Docks monthly. China tea services dis- played in corner cup- boards. Queen Mary encourages use of china ware. Huguenot immigrants manufacture glass chandeliers in Eng- land.	Josiah Wedgwood, "The Prince of Potters," assisted by Flaxman. The Whieldon partnership, 1754. Green glaze discovered, 1755. Etruria Works, Staffordshire, opened 1769. Jasper ware about 1776. White terracotta, 1773. William Adams, senior of the four so-named potters (contemporary, friend of, and liable to be confused with the Brothers Adam, architects and furniture designers), the favourite pupil of Wedgwood, assisted by Monglott from 1785. First dated Chelsea china, 1745. Its porcelain usually translucent paste, soft and waxy, until 1757; phosphatic (from use of bone ash) in body from 1759 to 1769. Worcester porcelain factory started in 1751 by Dr. John Wall. Spode hired by Whieldon in 1749, and a partner with Josiah Wedgwood. Willow pattern adopted from China about 1780. Silver lustre ware made between 1780 and 1790. Derby Porcelain Works commenced 1751. Bow China Works, commenced about 1740 (at Stratford-le-Bow), take out a patent. Longton Hall Works commenced 1752. Native glass taxed 1745-1845. Hand bevelling (of mirrors, etc.) may be known by the frequently undulating line of its bevels.			



# ACCESSORY FURNISHINGS AND DECORATION—continued.

STYLES.	LATE GOTHIC. (Perpendicular — Tudor.)	TUDOR. (Elizabethan.)	STUART. (Jacobean — Charles II. — Cromwellian.)
DATE.	1475-1509.	1509-1603.	1603-1688.
<b>TEXTILES.</b> (See also Walls and Floors.)	<p>Spinning, the oldest of the crafts, practised by women of all ranks. The "spinster" and the spindle tree so named from their constant association with the loom.</p> <p>Floor and seat textiles used from earliest times in ancient Egypt to garnish palaces of the Pharaoh.</p> <p>Beauty of British embroidery and textile work recognised on the Continent from early times.</p> <p>Silk, satin, fustian, velvet, linen, muslin, tapestries, woollens, indeed, practically all now known fabrics, made long before commencement of period.</p> <p>Arras tapestry from about 1400.</p> <p>Embroidery, the earliest method probably of depicting figures and scenes on canvas.</p> <p>Queens and their ladies delight to record with the needle the deeds of their heroes.</p> <p>Needlework was no new thing "when Moses wrote and Homer sang."</p>	<p>Tapestry weaving at Barcheston, 1509.</p> <p>Tapestry tafeta first made in England by Hicks for the Sheldon family at Weston Barcheston about 1560.</p> <p>Flemish weavers settle in Kent and East Anglia in 1567.</p> <p>"Carpetts of Turkey werke," often of great richness, used to cover the framed or joined table.</p> <p>Embroidery employed for decorating all the textile equipments of the room.</p> <p>Embroidered beds bequeathed as important items, with bedding.</p> <p>Mary Queen of Scots, the Countess of Shrewsbury, among the noted needlewomen of the period.</p> <p>Leather (used similarly to textiles during Middle Ages for carpets, wall hangings, bed coverings, cloth of gold or silver, and velvets of Continent imported), decorated in colours and metals upon the Continent.</p>	<p>Tapestry factory at Mortlake founded by Sir Francis Crane, 1619.</p> <p>Moagutte variety of carpet, Mortlake.</p> <p>Earliest manufacture of Scottish (double frame or Kidderminster fabric), about sixteenth century; first made in Kidderminster in 1735.</p> <p>Colbert protects laces and textiles by prohibiting imports, exports, and emigration.</p> <p>Silks, velvets, tapestries, and damasks chiefly used during Stuart regime.</p> <p>Leathers—cowhide or pigskin in natural colouring—especially favoured in Cromwellian days, as hard-wearing substitutes for textile fabrics.</p>
<b>WALLS.</b> (See also Textiles.)	<p>Wall panelling used in Windsor Castle, Henry III., 1216-1272.</p> <p>Hung with tapestry "arras," so-called from the French town of its origin.</p> <p>Carpets from the East used as wall decoration, the choicest being suspended behind the doors.</p> <p>Tapestry well known in Western Europe from end of twelfth century.</p> <p>Wall hangings in common with other furnishings were carried in the nobleman's train from castle to castle.</p> <p>Wooden panelling frequently of linenfold design, and painted vermilion or other bright colours.</p>	<p>Panelled with wainscot Danske Estriche (or Eastern Kingdom) of Denmark and the Baltic; carried up to ceiling, or with pargeting (plaster modelled) frieze above.</p> <p>Arras tapestry.</p> <p>Earliest wall-paper extant, Borden Hall, 1550-1600. Holland and Spain stated to have made by the same date.</p> <p>Panelling inlaid at times from middle of period.</p>	<p>Spanish and Venetian gilt leathers introduced for friezes and fillings above.</p> <p>A low dado with long and broad upper panels above (which split) and painted white in Dutch fashion or "japanned."</p> <p>Pictures inserted into panelling from about 1660.</p> <p>In 1634 patent granted for method of applying block printing to imitation of velvets.</p> <p>1638 Christopher (London) patents a cheaper method of leather decoration.</p> <p>Panelling "japanning" imitation of lacquer work, and "marbled" or decorated with.</p> <p>Mirrors much esteemed for wall panels from Charles II.'s reign.</p> <p>Master masons appointed to Court of Scotland from reign of James V. to that of Queen Anne.</p>



ANNE-GEORGIAN. (William and Queen Anne —Early Georgian.)	CHIPPENDALE. (Eighteenth Century—The Chippendale School—Early Georgian.)	ADAM. (The Brothers Adam— Eighteenth Century —Georgian.)	HEPPELWHITE- SHEARER. (Eighteenth Century— Georgian.)	SHERATON. (Late Eighteenth Century —Georgian.)
1688-1727.	THOMAS CHIPPENDALE. Born 1710; died 1779.	ROBERT ADAM. Born 1728; died 1792.	GEORGE HEPPLE- WHITE, or HEPPEL- WHITE. Died 1786.	THOMAS SHERATON. Born 1751; died 1806.
<p>Immigrant Huguenot silk weavers encouraged by Government grants.</p> <p>During Queen Anne's reign England had purchased £200,000 yearly before Revocation of Edict of Nantes; by end of seventeenth century became so proficient that importation of foreign silks was prohibited.</p> <p>Figured velvets, satins, damasks, and chintzes, from 1700.</p> <p>Needlework especially favoured during Queen Mary's reign.</p> <p>1688, "There was a tapestry company, which would soon furnish pretty hangings for all the parlours of the middle class and for all the bedchambers of the higher." — Macaulay.</p>	<p>Chintzes from early in eighteenth century much used for hangings, especially of bedrooms, decorated in imitation of Oriental designs. Horsehair (mohair) so highly esteemed that it was used in the drawing-rooms of houses in which damask was employed for coverings in the bedrooms.</p> <p>Damasks, silks, satins, brocades, horsehair, and morocco leathers in vogue, together with needlework, during Chippendale period; reinforced by printed cotton fabrics and other textile Manchester stuffs from the commencement of the Heppelwhite period, when the art of embroidery as applied to home decoration declines.</p> <p>The Brothers Adam, insistent upon harmony of style and colour, specially designed textiles for the walls and floors of the apartments they are commissioned to furnish.</p> <p>The Brothers Adam, Heppelwhite, and Sheraton design window draperies to accord with their furniture.</p>			
<p>Deal more in use for paneling, 1689.</p> <p>Cheap printed fabrics—calicoes, cottons, and wall-papers painted with landscape, mythological subjects, or in imitation of veined marbles and wainscots—come into use.</p> <p>Grinling Gibbons' naturalistic carvings upon wood panelling.</p> <p>Letters patent granted W. Bayly to print wall-papers, 1691.</p>	<p>High oaken panelling superseded by wall-papers, decorative plastering, or paint, with dado below.</p> <p>Mahogany doors and over-doors carved and gilt imposts, from George I.'s reign.</p> <p>Upper part painted throughout style below cornice, decorated with composition ornament in low relief, fixed on with medallions painted; underneath a low dado with moulding and plinth.</p> <p>Decorations and painting by Piranesi, Angelica Kauffmann, and Cipriani, etc., from commencement of Brothers Adam style.</p> <p>Wall-papers undoubtedly made by Chinese from very early periods; imported from the East by Dutch and Spanish traders about the middle of sixteenth century. Their obviously perishable nature caused them to be looked upon with little favour by an age respecting and willing to pay for durability and beauty of texture. They were consequently but little used apparently until this period. Their manufacture in England was hampered also by heavy taxation.</p> <p>Isaac Ware writes in 1749: "Paper has in a great measure taken the place of sculpture, . . . the decoration of the inside of the room may be reduced to three kinds: <i>firstly</i>, those in which the wall itself is properly finished for elegance . . . and wrought into ornaments plain or uncovered; <i>secondly</i>, where the walls are covered with wainscot; and <i>thirdly</i>, where they are hung: this last article comprehending paper, silk, tapestry, and every other decoration of this kind."</p> <p>Wall-papers in "the Gothic taste"—perspectives, and in imitations of Dutch tiles, etc.</p> <p>Circa 1750, chimneyboards are made of Chinese pictures, wall-papers, Indian paper.</p> <p>The Brothers Adam apply their characteristic carton-pierre decoration upon prepared plaster wall surfaces, afterwards painting in low tones of colour.</p>			



# ACCESSORY FURNISHINGS AND DECORATION—continued.

STYLES.	LATE GOTHIC. (Perpendicular—Tudor.)	TUDOR. (Elizabethan.)	STUART. (Jacobean—Charles II.— Cromwellian.)
DATE.	1475-1509.	1509-1603	1603-1688
<b>WINDOWS.</b> (See also Textiles.)	<p>Window frames taken by nobles when journeying from castle to castle.</p> <p>Until fifteenth century, parchment, mica, and shaven horn used in window shutters to admit light.</p> <p>Dr. Falké says first mention of glass in a register of 1239; coloured glass used in 1252 in castle at Nottingham.</p> <p>Earliest European glass made in Venice in thirteenth century; process alleged to have been brought from the East by the Crusaders.</p>	<p>Glazing patterns become less ecclesiastical in the patterns of their leadings; the small panels in part necessitated by the difficulty in early glazed work of obtaining glass of larger size; small leaded work readily accepted from sense of protection afforded by it, and absent when single sheet of glass is used.</p> <p>"Window glass manufacture was first begun in England in 1557 in Crutched Friars, London" (Ure).</p>	<p>W. Geddes publishes glaziers' pattern book in 1615, <i>A Book of Sundry Draughtes</i>.</p> <p>Clear glazing frequently bevelled, as in gallery at Whitehall (Charles II.).</p>
<b>FLOORS.</b> (See also Textiles.)	<p>Earliest decorated floors of mosaic, Egyptian and Assyrian. Book of Esther mentions "a pavement of red and blue and white marble." Romans introduce mosaic into Britain. Usual British floor of mud until time of Henry VII.</p> <p>Earliest British floor coverings doubtless of skins.</p> <p>Sand strewn on floor from Anglo-Saxon times.</p> <p>Carpets alleged to have been first brought to England as floor coverings by Spanish envoys who preceded Eleanor of Castile. Made upon looms practically identical with those in use by the Eastern carpet-makers of to-day.</p> <p>Bedside carpets mentioned in fourteenth century.</p> <p>Floors strewn with rushes or straw. Carpets from the East placed on dais. Crusaders probably brought many home.</p> <p>"Tapets"=floor coverings.</p> <p>"The dogs quarrelled over the bones under the table; the hawks perched hooded at one end of the hall."</p>	<p>Strewn rushes largely superseded by wood floors, and carpets used more generally; but Paul Hentzner (in his <i>Travels</i>) speaks of the hay-strewn floor in the Princes' chamber at Greenwich in 1598.</p> <p>Cardinal Wolsey obtains sixty Damascene carpets <i>via</i> Venice for Hampton Court Palace.</p> <p>Many inventories of sixteenth century mention carpets of "Turky werke."</p> <p>A carpet, embroidered with pearls and worth 50,000 crowns, said to have belonged to Queen Elizabeth.</p> <p>Hakluyt's <i>Voyages</i> mentions that one, Morgan Hubblethorne, dyer, was in 1579 to voyage to Persia to learn the art of dyeing and making carpets.</p>	<p>Carpets made by Oriental method of weaving established at Hôtel des Gobelins in 1604.</p> <p>Sieur Fortier granted letters patent for carpet weaving in France, 1610.</p> <p>About 1620, pile carpets made at Chaillat in disused soap factory (La Savonnerie).</p> <p>1664, carpets made at Beauvais.</p> <p>Evelyn speaks of rooms parquettèd with yew, and of Persian carpets of Mr. Bohun.</p> <p>Parquet used considerably in France from beginning of Louis the Thirteenth's reign, but little used in England until next period.</p>



ANNE-GEORGIAN. (William and Queen Anne —Early Georgian.)	CHIPPENDALE. (Eighteenth Century—The Chippendale School—Early Georgian.)	ADAM. (The Brothers Adam— Eighteenth Century —Georgian.)	HEPPELWHITE- SHEARER. (Eighteenth Century —Georgian.)	SHERATON. (Late Eighteenth Century —Georgian.)
1688–1727.	THOMAS CHIPPENDALE. Born 1710; died 1779.	ROBERT ADAM. Born 1728; died 1792.	GEORGE HEPPEL- WHITE, or HEPPEL- WHITE. Died 1786.	THOMAS SHERATON. Born 1751; died 1806.
<p>Sizes of windows continue to increase. "Ye windows of all ye roomes are large sashes as big as a good looking-glass, and are all diamond cut round the edges" (Celia Fienne's Diary, 1699, description of Windsor). Heavy duties on glass from 1695 to 1698.</p>	<p>Mahogany window shutters carved and gilt in parts from commencement of George I.'s reign.</p> <p>Heavy duties on glass from 1745 to 1820.</p> <p>"The best drawing-room is hung with flowered uncut velvet of Genoa," Eastbury, 1755.</p> <p>"The dressing-room is hung with green satin," Eastbury, 1755.</p> <p>Sizes of glass panels tend to increase throughout century. Divisional bars minimised and discarded, to the detriment of window design.</p>			
<p>Flemish pile carpet weavers settled in England. Protective charter granted to Axminster and Wilton weavers in 1701. Earl of Pembroke fosters Wilton carpet factory industry. Wool needlework carpets. Floors, especially in provincial towns, stained with distemper composed of soot and small beer. "Herringbone" and other wood parquet flooring patterns introduced from France.</p>	<p>Pile carpet school and factory established at Fulham by Peter Parisot (Père Nobert) in 1751, aided by other French weavers (who emigrated despite French Government efforts). Upon failure of Fulham undertaking in 1755, Parisot starts equally unsuccessfully at Exeter.</p> <p>Axminster carpet factory discontinued by end of eighteenth century. Axminster henceforth descriptive of make, not place of manufacture.</p> <p>From early in century Jacquard apparatus accelerates production of woven carpets. Steam power production commenced.</p> <p>Needle-worked carpets continue in favour almost throughout eighteenth century. Society for the Encouragement of Arts, Manufactures, and Commerce offer premiums in 1758-1759 for designing and making carpets on the principle of Turkey carpets. In response, Whitty of Axminster and Jeffer of Froome make carpets up to 26 feet by 17 feet.</p> <p>Carpets made in Moorfields in imitation of Oriental looms.</p> <p>Carpets of French make compete with those of Eastern fabrication.</p> <p>Horsehair used as a floor covering towards end of century.</p> <p>In 1783 <i>Transactions of Society of Arts</i> state that the manufacture of "Turkey carpets is now established in different parts of the kingdom" ("and brought to a degree of elegance and beauty which the Turkey carpets never attained").</p>			

# ACCESSORY FURNISHINGS AND DECORATION—continued

STYLES.	LATE GOTHIC. (Perpendicular—Tudor.)	TUDOR. (Elizabethan.)	STUART. (Jacobin—Charles II.— Cromwellian.)
DATE.	1475-1509.	1509-1603.	1603-1623.
CEILINGS.	<p>Usually boarded, or beams and joists shown.</p> <p>Wooden "King post," "Queen post," or hammer-beam roof construction—carved in important buildings and moulded, and in section sometimes barrel-vaulted, or canted on two sides.</p> <p>"Gild or Fraternitie of the Blessed Mary of Pargutors, commonly called Plaisterers, London," incorporated by Henry VII., 1501.</p> <p>Ceilings at times panelled in wainscot oak. Painted and stencilled in vermilion and other bright colours.</p>	<p>From about 1550 plaster supersedes wood upon decorated ceilings, with divisional ribs pargeting, etc., as at Hatfield, Sizergh, Levens, Bramhall, etc.</p> <p>Pargeting or stucco much used; treatment gradually less geometrical and more Italian in detail.</p> <p>Pendants, bolted into rafters, help to support plaster and framing.</p> <p>Ribs arranged in geometrical forms to divide surface, with bosses at intersections.</p> <p>Ceilings at Holyrood, 1671, of wood; coats of arms of various royal figures, probably by Italian craftsmen.</p> <p>Ceilings of John Knox's house of flush-framed boards painted with half-length conventional figures, etc.</p>	<p>Ceilings sometimes of wood, usually of moulded plaster-work. Verrio and others did much painted nude work towards end of period at Hampton Court.</p> <p>Coved ceilings introduced into England about middle of seventeenth century.</p> <p>Type of ceiling at Coleshill (designed by Inigo Jones about 1650, in vogue for nearly a century), composed of recessed panels with modillions and bands decorated with fruit, flowers, and foliage in relief.</p>



ANNE-GEORGIAN. (William and Queen Anne —Early Georgian.)	CHIPPENDALE. (Eighteenth Century—The Chippendale School—Early Georgian.)	ADAM. (The Brothers Adam— Eighteenth Century —Georgian.)	HEPPELWHITE- SHEARER. (Eighteenth Century —Georgian.)	SHERATON. (Late Eighteenth Century —Georgian.)
1688-1727.	THOMAS CHIPPENDALE. Born 1710; died 1779.	ROBERT ADAM. Born 1728; died 1792.	GEORGE HEPPEL- WHITE, or HEPPEL- WHITE. Died 1786.	THOMAS SHERATON. Born 1751; died 1806.
Ceilings painted similarly to preceding period. Sir Christopher Wren, Hawksmoor, Kent, and others treat the ceiling similarly to Inigo Jones.	<p>The influence of Inigo Jones and Grinling Gibbons dominant in the design and modelling of ceilings until the Brothers Adam introduce their lighter treatment, in which slight mouldings and rings, ovals, or festoons of husks or leaves break up the composition. These ceilings of the Brothers Adam are characteristic of the many mansions mentioned in Chart of British Styles,—Harley Street, Soho Square, Fitzroy Square, the Adelphi, and others of the streets and squares erected by the Brothers in London.</p> <p>Sir William Chambers (at Somerset House), Columbani, George Richardson, and W. Carter adopt the Brothers Adam treatment.</p> <p>Angelica Kauffmann did much painted work in ceiling as in mural decoration both in England and Ireland, and would appear to have anticipated the Brothers Adam in their treatment of the ceiling.</p> <p>Moulds of ceilings in common with other ornament by the Brothers Adam survive and are in use for modern ceilings.</p> <p>Little, if any, constructional or decorative development after 1770.</p>			





## PLATE LXIX

### A HEPPELWHITE BEDROOM

#### CHINTZ-CURTAINED INLAID SATINWOOD BED

FROM DR. HORNE'S COLLECTION

#### INLAID SATINWOOD DRESSING CHEST AND MAHOGANY WARDROBE

FROM SIR WALTER GILBEY'S COLLECTION

FROM about the commencement of Charles the First's reign until the end of the seventeenth century the posts of decorative beds were usually covered by textile fabrics and were comparatively slender in form. After 1700 the wood was once more left exposed, and decoration became necessary.

That, in point of dignity, the eighteenth-century bed was a fitting successor to the long sequence of noble beds which England had evolved from the days of the Tudors can scarcely be maintained. Comfort and cheerful attractiveness rather than dignity were, however, the objectives, and account for the vogue of the CHINTZ,—a name derived from the Hindu *chint*, for spotted or variegated, originally produced in India. From early in the eighteenth century the cleanliness and freshness of its bright vivacious colourings upon a highly glazed light ground, became so popular in England for bed hangings and covering furniture, that it was manufactured in this country, its designs retaining for many years traces of the fabric's Asiatic derivation.

Were one to judge only by the number of designs for wardrobes

shown in their publications, it would be easy to underrate the important part played by Heppelwhite and Shearer in the evolution of bedroom equipments. They appear, if one may judge from their publications, to have regarded the wardrobe as secondary in importance to the toilet table, the washstand, and combinations thereof. Heppelwhite illustrates some three or four designs displaying the commendable restraint and simplicity which marked Heppelwhite-Shearer bedroom furniture, except in some few of their combination designs. Heppelwhite wardrobes are uniformly fitted with shelves or sliding trays.

The commode clothes-press made in walnut in the earlier part of the eighteenth century was, upon the introduction of mahogany, made in that wood.

A pediment of incongruous Chippendale design has been omitted from the illustration of the wardrobe taken from Sir Walter Gilbey's former collection.

At the latter part of the eighteenth century arm-chairs were mainly of two kinds,—the reposeful but stuffy upholstered wing or ear chair shown in this plate, and the light open-backed type illustrated in Plate LXXI.

The bow-fronted dressing drawers, also from the Gilbey collection, are similar to one of the Heppelwhite designs in the *Guide*









## THE GEORGIAN PERIOD OF BRITISH DECORATIVE FURNITURE — THE HEPPELWHITE - SHEARER SCHOOL, 1765-1800

**B**EFORE discussing the decorative furniture of the above master designers and cabinet craftsmen, some explanation of our linking them together to form the title of this chapter may be desirable.

The work of George Heppelwhite, though not so famous as that of Chippendale or Sheraton, yearly becomes more appreciated by admirers of eighteenth-century woodwork modes; but the recognition of his contemporary Shearer's position is still virtually confined to the professional expert in decorative furniture.

Yet upon the British styles of his period the direct influence of Shearer was little less than that of the better-known Heppelwhite, towards the formation of whose style there is evidence that Shearer materially contributed.

The circumstance that the Heppelwhite *Guide* was published after its nominal author's decease, by the firm of which his widow was the head, whilst absolving Heppelwhite from full responsibility, renders it the more

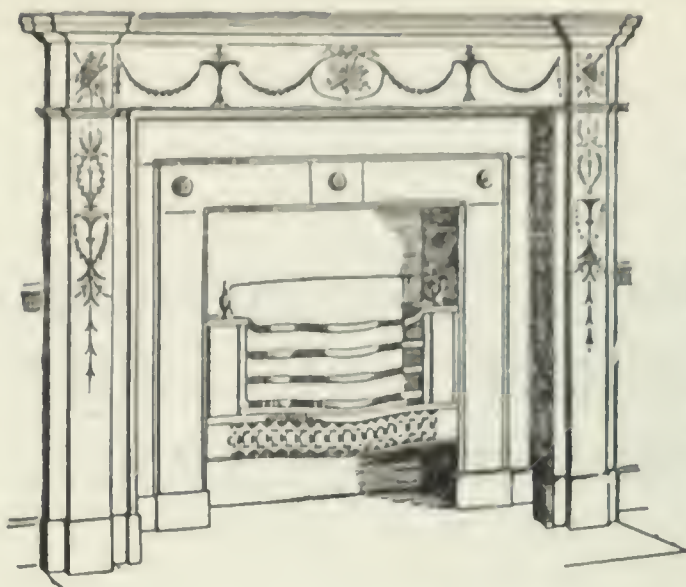


HEPPELWHITE KNIFE-  
CASE. VICTORIA AND  
ALBERT MUSEUM.



HEPPELWHITE KNIFE-  
CASE. VICTORIA AND  
ALBERT MUSEUM.



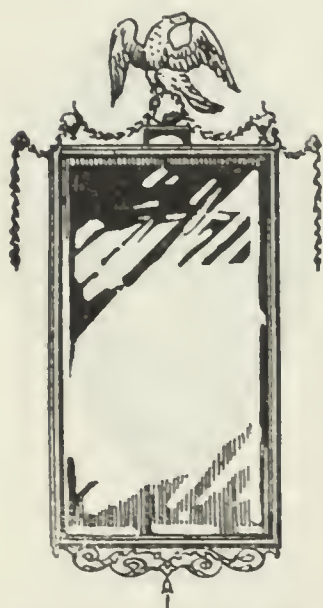


INLAID MARBLE CHIMNEYPIECE. LATE EIGHTEENTH CENTURY. *Property of W. H. LEVER, ESQ., M.P.*

desirable to acknowledge the indebtedness of the style known as "Heppelwhite" to his friend Shearer, not only during Heppelwhite's life, but as a probable actual compiler and the undoubted designer of some of the plates of the Heppelwhite book. Shearer, moreover, did much for the continuance of Heppelwhite traditions—and influenced Sheraton in the succeeding period—all claims to such immortality as can be conferred by belated recognition.

This collaboration of Heppelwhite and Shearer is no unusual feature in the history of eighteenth-century decorative design; indeed, lines of demarcation can only be laid down with the distinct qualification that the originators of decorative furniture during that period so freely annexed each other's methods and decorative details that they will frequently be found to have stepped outside the style boundaries allotted them.

Heppelwhite was but little, if at all, more culpable than his contemporaries in this respect; moreover, as the preparation and publication of the Heppelwhite book took place after his death, plagiarism in its contents can scarcely be laid at his door. After eliminating, in no niggardly fashion, plates entirely designed, or probably influenced, by others, the residue consists of work distinctly individual and sensible—

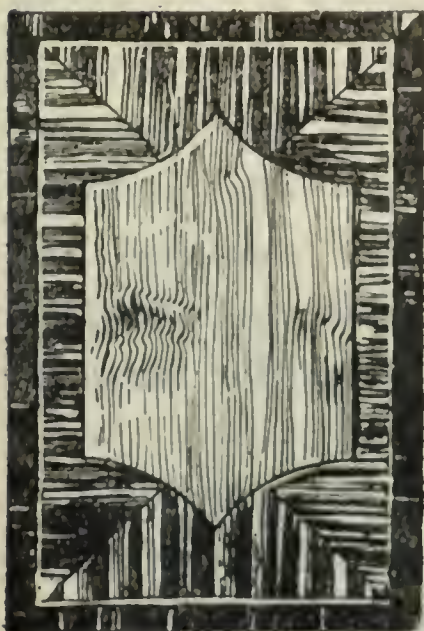


MIRROR. FROM HEPPELWHITE *Guide*.



MIRROR. FROM HEPPELWHITE *Guide*.





TYPICAL LATE EIGHTEENTH-CENTURY VENEERED PANEL.

yet with a touch of artistry sufficient to ensure Heppelwhite a prominent niche in any British pantheon devoted to minor makers of beautiful woodwork. Heppelwhite - Shearer designs are characterised by a quiet, not ungraceful domesticity distinctly congenial to the national temperament. Heppelwhite and Shearer alike show



TYPICAL LATE EIGHTEENTH-CENTURY VENEERED PANEL.

sound common sense, and recognition of the pre-eminence of utility. Even when handling the sinuous Louis Quinze, they give no indication of yielding to that love of the fantastic which so often detracted from the merit of Chippendale's designs. Their lighter, daintier, and more restrained work was, like that of the Brothers Adam, a revolt against Chippendale's Chinese, *rococo*, and Gothic phases.



TYPICAL LATE EIGHTEENTH-CENTURY VENEERED PANEL.

## HEPPELWHITE

George Heppelwhite,—or Hepplewhite, for the name was spelt by its owners both ways,—the founder of the Heppelwhite style and firm, probably a native of Durham, was apprenticed at Lancaster. It is difficult to fix with any degree of precision the



TYPICAL LATE EIGHTEENTH-CENTURY VENEERED PANEL.



date of the commencement of his influence in design, but probably his designs and work in London were affecting furniture early in the sixties. He is confidently surmised to have been one of several cabinetmakers working together, of whom Shearer was probably another. In 1788, two years after his decease, was published the *Cabinet-Maker and Upholsterer's Guide*, upon which subsequent workers in the Heppelwhite manner based their designs until the termination of the vogue,—probably by 1805 at latest.

From the foregoing it will be seen that—setting aside decorative furniture executed to the commissions and designs of the Brothers Adam—the term “Heppelwhite” is applied to the following groups of decorative furniture:—

(A) To the work of George Heppelwhite proper; from about 1768 until his death in 1786.

(B) To the productions by his widow's firm of A. Heppelwhite & Co.; from 1786 until the conclusion of the century.

(C) To the designs and manufactures of Shearer, Casement, and others, when working in the “Heppelwhite style.”

Heppelwhite, like Adam, commenced practically “in wooden monochrome” with carved mahogany; and, like Adam, concluded with colour, in inlay and paint. He made furniture for the Brothers Adam from the sixties, and his own work was affected by their style. The husk swag, the *patera*, the vase, and most of the other ornaments of the Brothers Adam commended themselves to him; indeed, after 1770 Heppelwhite ornament was almost entirely dominated by the work of the *Adelphi*.

## THE HEPPELWHITES' BOOK

contains some one hundred and thirty-seven copper-plates, illustrating about three hundred designs for furniture. Much less important than the publications of Chippendale or of the Brothers

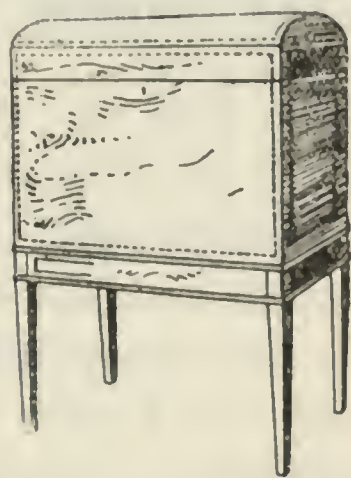


Adam, it is yet of extreme interest to the lover of eighteenth-century decorative woodwork, despite the perspective of the period—so grotesquely exaggerating the depth of the piece.

Possibly owing to a desire to give no offence to their patrons, the Brothers Adam, for whom the Heppelwhite firm, like the Chippendales, did much work, the preface to the Heppelwhite book is much more modest in tone than those of predecessors. After mentioning that the work is meant to help provincial workers, it proceeds: "Though we lay no claim to extraordinary merit in our designs. . . . To unite elegance and utility and blend the useful with the agreeable has ever been considered a difficult but an honourable task. It may be allowable to say we have exerted our utmost endeavours to produce a work which shall be useful to the mechanic and serviceable to the gentleman." A succeeding passage in the preface to the *Guide*, declaring that "English taste and workmanship have been much sought for by surrounding nations," probably refers to Spanish, French, and Russian appreciation of the decorative furniture of the Brothers Adam, and is of the more interest as a vindication of the success of the appeal of the *Adelphi* for continental custom, since the firm of Heppelwhite, both as trade makers to the Brothers Adam and in their retail business, would have opportunities of observing the foreign demand

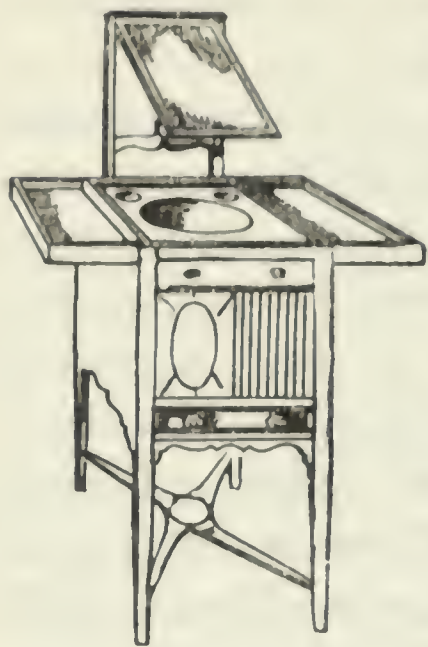
## SHEARER

Of Thomas Shearer, the apostle of simplicity in eighteenth-century furniture, whose influence upon Heppelwhite and his other contemporaries we have recognised in the title of this chapter, less is known than one would like, and little more appears likely to be ascertained. Editions of his book, *The Cabinet-Maker's London Book of Prices*,



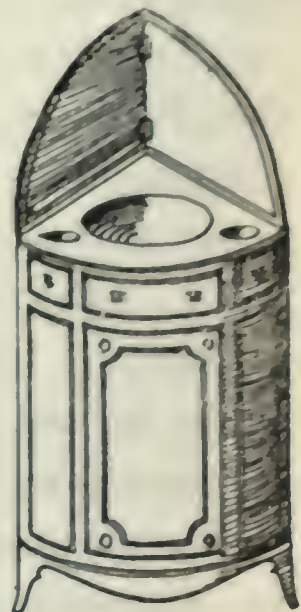
INLAID SATINWOOD TEAPOY.  
LATE EIGHTEENTH CENTURY.

were published in 1788, 1793, and 1803; some of the designs published in the Heppelwhite *Guide* appear in Shearer's book; further evidence of the association of, and the marked resemblance between, the designs of these men.



A SHEARER DESIGN FOR COMBINATION DRESSING-TABLE AND WASHSTAND.

Shearer probably gave to the mind of Sheraton the "combination" ideas. He, even more than Sheraton, delighted in ingenious arrangements both for combining many desired uses and for providing receptacles for the many requisites for writing or the toilette.



A SHEARER DESIGN FOR WASHSTAND.

Many of these "double-debt" pieces were the outcome of the desire for more sleeping furniture than could be provided in the bedrooms; beds were still frequently placed in the parlours and halls of English and colonial homes of considerable size.

Of one of the chief workers in the Heppelwhite - Shearer mode,

## CASEMENT,

even less can one learn. That he was a designer of considerable merit is evident from the two illustrations bearing his name in Shearer's book. He also is stated to have been a firm friend and actual assistant of George Heppelwhite.

It is manifestly unnecessary to comment *in extenso* on many of the less known exponents of the craft of decorative furniture who followed in the footsteps of the Adam Brothers, Heppelwhite, or Sheraton.





INLAID PEMBROKE TABLE. FROM  
HEPPELWHITE *Guide*.

## ORNAMENT

In his earlier designs showing Chippendale - Louis - Quinze influence, Heppelwhite used the *rococo* ornament very sparingly and delicately. In his later *Louis Seize Anglaise* designs, influenced by the Brothers Adam, he was equally refined in treating the strings of "husks" or bell flowers, flutings, etc. Another somewhat distinguishing feature of "Heppelwhite" work was

restraint in the use of mouldings, especially around drawers and doors.

Heppelwhite and Shearer assisted to revive the use of turning, which Chippendale had practically ignored. On the other hand, relief carving was practically discarded by the new school.

The period in British history nominally ruled by George the Third is so full of matter momentous for the *connoisseur* of the arts ruling decorative furniture that one is forced to silence upon much contemporary history affecting, but less directly, the modes decorative.

One is particularly tempted to endeavour to trace the true significance of the Heppelwhite use of the realistically shaded



SPINDLE-LEG CLUSTER TABLE. *Property*  
of HON. PERCY WYNDHAM.

## PRINCE OF WALES' PLUMES

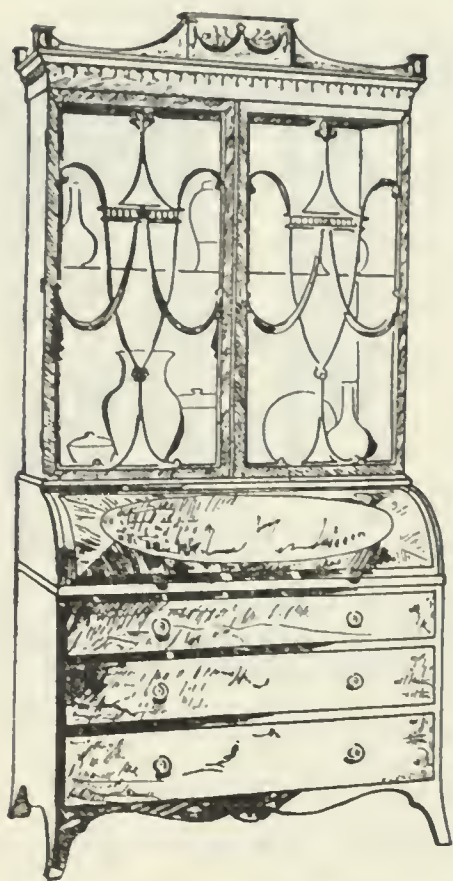
so prominent among the ornaments upon the chair backs, either carved or "thrown in by the painter," to adopt the language of the



Heppelwhite preface. Was it favoured as a decorative detail in consequence of genuine or assumed political proclivities to identify its originator with the Prince of Wales' party as opposed to that of the Court? The Heppelwhite book shows that the Prince of Wales, when George the Fourth, was among the customers of the firm.

Favourite ornaments of Heppelwhite's, especially upon his chairs, though not exclusively used by him, were the three or five wheat-ears, together with segments of circles (usually enclosing ornament) "butting into" frames.

Remembrance that Heppelwhite adopted, with scarcely an exception, the whole of the Brothers Adam ornament renders it unnecessary to amplify by comment the sections of Heppelwhite ornament in our chart of typical details. It, however, increases the difficulty of differentiating between the work of the later eighteenth-century masters.



SATINWOOD CHINA CABINET AND  
SECRÉTAIRE. Property of W. H.  
LEVER, ESQ., M.P.

## PEDIMENTS AND CORNICES

The curved enriched pediments and cornices of the Heppelwhite period represent a distinct advance upon preceding work.

Characteristic too of the style are the cornice friezes, having rows of pointed arches running throughout, and terminating with a small drop, suggested possibly by a pattern of Chippendale's.

Very typical bases of the Heppelwhite-Shearer style are the small *bombé* and other moulded feet, of which Chippendale also was fond, and that in which the inner curves of the feet are prolonged and gently merged by a connecting shaped bottom rail.



## PLATE LXX

### SATINWOOD DRESSING-TABLE WITH MEDALLIONS,

PAINTED IN *GRISAILLE* AND FLORAL FESTOONS IN NATURAL COLOURS, ATTRIBUTED TO ANGELICA KAUFFMANN, R.A., OR CIPRIANI, R.A.

Property of THOMAS KIRKLEY, Esq.,  
Cleadow Park

Length, 3 ft. 4 in.; total height, 5 ft. 7 in.;  
height of table, 2 ft. 9 in.; depth, 1 ft.  
10 in. Late eighteenth century

OF the rapid development of luxurious appointments for the bedroom, towards the junction of the eighteenth and nineteenth centuries, this charming piece of art craftsmanship is an illustration. Whether one regards it as late eighteenth-century Heppelwhite, or early Sheraton, is of minor importance: its period of production is undoubtedly contemporary with both schools, and both commissioned the same artists to execute their painted decorations.

Its painted medallions in *grisaille* decoration are characteristic of the work of Angelica Kauffmann, to whose brush, in common with the companion table in the national collection, it is usually attributed. If, however, that accomplished Royal Academician, singer, linguist, and assistant of the Brothers Adam was the artist, its manufacture must have been before 1781; for at the close of that year, or in 1782 at latest, she returned, with her second husband Zucchi, to Italy. A more probable assumption is that it is the work either of her pupils or followers, or of Cipriani—a scarcely less competent artist, whose design powers are shown upon the medal presented by the Royal Academy to its members.

To the author, painted decoration of furniture, leaving visible its ground of the natural wood, has always appeared preferable to that in which the wood ground is also painted: especially when, as in the present instance, the ground is of satinwood veneer, for this wood seems to possess the gift of radiating its mellow golden glow in a manner outrivalling in colour-charm the finest ormolu productions of the French *ébénistes*.

The casket resting upon the shaped stretchers in the South Kensington example, is missing from its supporting shelf in this, its sister piece.









## PAINTING AND JAPANNING

When Heppelwhite, following the precedent of the Brothers Adam, abandoned the monochromatic treatment of mahogany, and turned to inlaying and painting, he applied both to satinwood, — evidently in vogue ere 1773, judging by the Chippendale accounts for the Brothers Adam furniture at Harewood House, and in addition japanned the whole exterior surface of such woods as birch and beech;—choosing black, green, or white usually as the main colour of the piece. The comparatively fragile character of japanned work of the late eighteenth century has been noted in our comments upon “the Brothers’” work. Much japanned work of the period is nowadays stripped of the remains of its painted decorations, and stained and polished in imitation of the solid wood productions.



INLAID CABINET. *Property of*  
W. H. LEVER, ESQ., M.P.

The best of the Heppelwhite painted work upon satinwood is that in which the field is little covered: the colourings of some of the more elaborate pieces are not only distinctly out of harmony with that of the wood, but the texture of the



CARVED SIDETABLE. *Property of* DR. BURGHARD.

painted ground is both muddy and coarse in comparison with that of the satinwood. The brushes of Angelica Kauffmann, Catton, and other painters, upon whose work for the *Adelphi* we have previously commented, were also re-

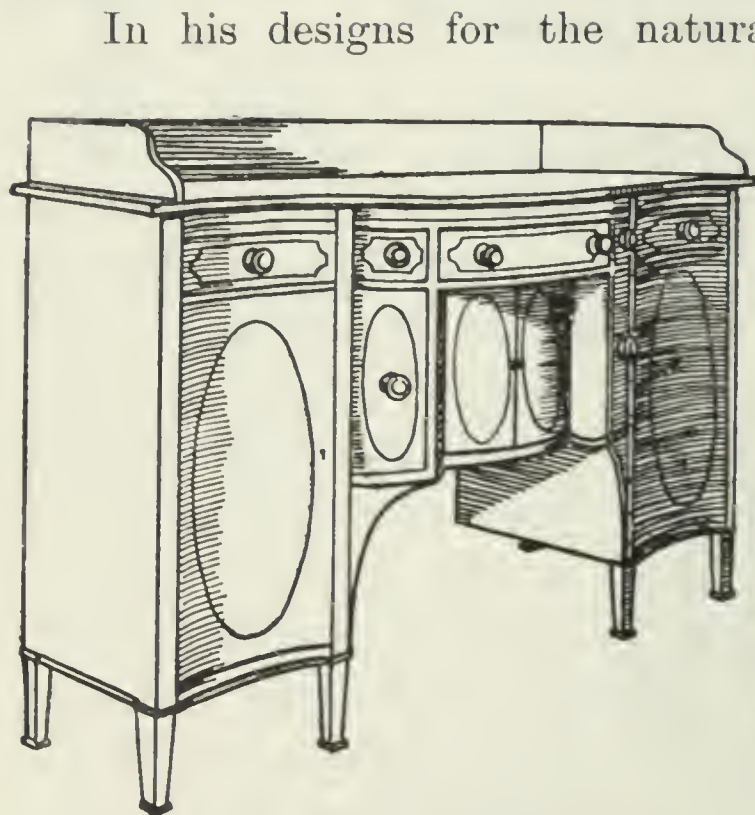
quisitioned by Heppelwhite; and it is impossible, in many instances, to decide if the design of painted as well as of inlaid pieces is to be credited to the Brothers Adam and their make to Heppelwhite or Shearer, or if these latter and their followers were both the designers and makers.



DESIGN FOR SIDEBOARD. FROM HEPPELWHITE *Guide*.

## INLAYING

In favour of inlaying, carving, and other decoration leaving exposed the surface of the natural wood, there is the strong argument that the *patina* of wood acquires much mellow beauty with age, whilst paint wears off, "chips," or discolours with succeeding years.



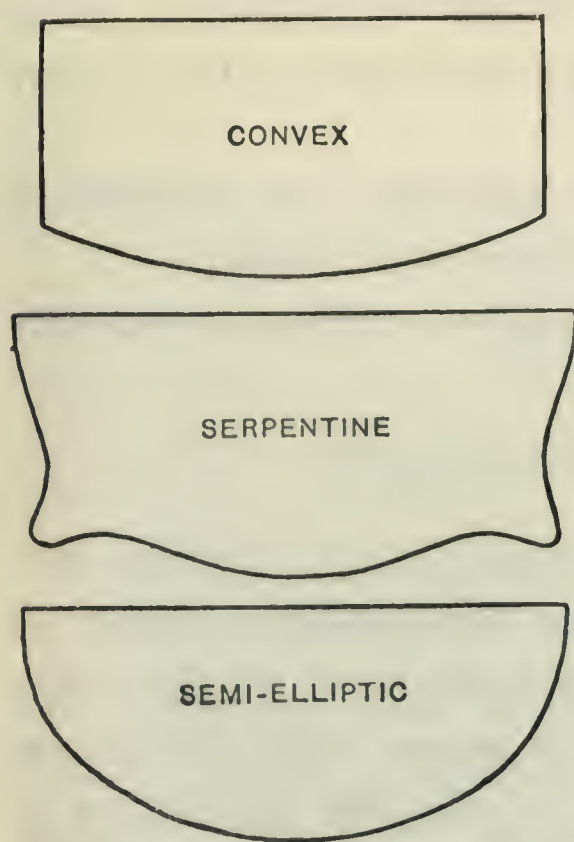
INLAID HEPPELWHITE-SHEARER SIDEBOARD.  
BALTIMORE, MD., U.S.A.

In his designs for the natural wood with figured veneers for the larger surfaces, Heppelwhite used satinwood as well as mahogany. Lines and bandings of differently coloured woods greatly aided these later eighteenth-century decorative workers in minimising any possible monotony of the simple forms of their designs.

## SIDEBOARDS

The eighteenth-century sideboard was evolved, as we have





HEPPELWHITE-SHEARER SIDEBOARDS. PLANS.

seen, by the combination into one piece of separate pedestals and sidetable, placed by the Brothers Adam side by side.

The similarity between Heppelwhite's and Shearer's designs is so pronounced that definite allocation of unillustrated pieces between the two is exceedingly difficult. The more severe and simple the design, the more likely that

its inception was due to Shearer; the more ornamented with small refined details, the greater the probability of its author being Heppelwhite. Heppelwhite - Shearer sideboards, with their bands of inlay and fan ovals, are almost invariably admirable in their simplicity. They rely upon the contrasts of the grain, the play of light, shade, and colour, in the "figure" of the woods,—brought out frequently by fronts curved throughout, or in the centre or at the sides in serpentine, convex, concave, or even "semi-elliptic," lines, as in the Marie Antoinette sideboard (which, though attributed to Sheraton, is, in its details, quite typical of the earlier men) shown in a succeeding colour plate illustrating the Sheraton period.

The later eighteenth-century sideboard gains much in appearance when surmounted by the wooden urns with which they were usually provided. The lids of the

INLAID MAHOGANY  
KNIFE-URN. FROM  
SLINDEN HOUSE,  
SUSSEX.

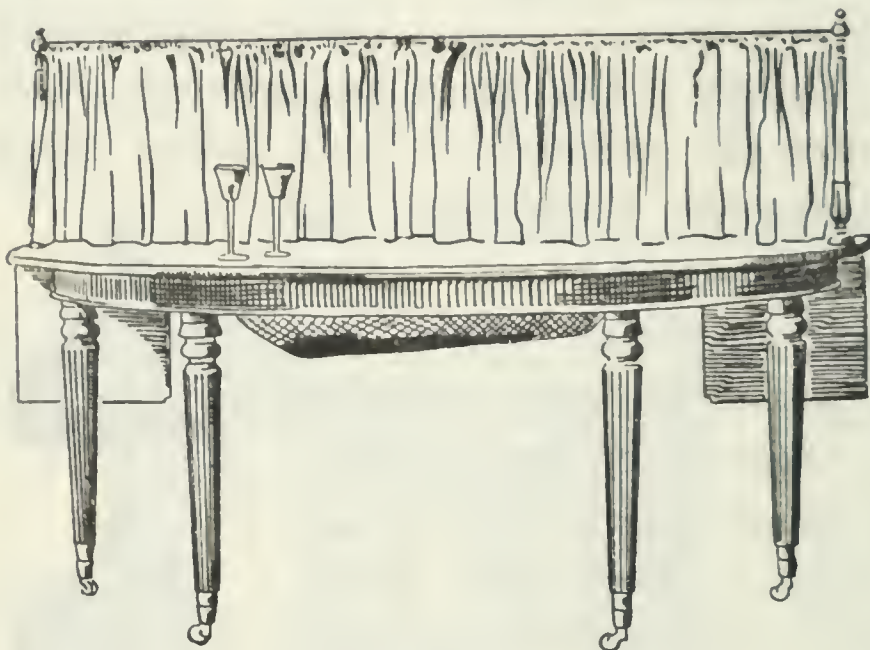
urns slide on the central shaft (shown in sketch of urn when open), to permit their being raised sufficiently high for access to the cutlery they held.

In tables other than sidetables much ingenuity was manifested, chiefly in mechanical contrivances for increasing their utility.

Picturesquely characteristic of the bibulous eighteenth century are the

### DRUNKARDS' TABLES,

having at times revolving tops with circles for glasses to stand in. Their backs were placed in front of the fireplace, the drinkers' feet thus converging to the fire, a curtain being placed that their heads might not have to contend with the heat of the fire as well as of



"DRUNKARDS' TABLE." *Property of DR. BURGHARD.*

the wines. Such tables are semicircular in plan, and appear to have been considerably used throughout the eighteenth century. Was it whilst seated at one of these that Sir Robert Walpole was wont to fill his son's glass twice, when he charged his own once, and to remark that "he would not permit the son,

in his sober senses, to be witness to the intoxication of his father."

When not in position at the fire, a semi-oval leaf or flap covered the open space in the centre of the table, concealing also the net and trap for bottles. "Drunkards" tables had their companions in chairs of Chippendale, which, when of exceptional width, are sometimes called drunkards' chairs; presumably because



## PLATE LXXI

### PAINTED COMMODORE AND CHAIRS

Property of HIS GRACE THE DUKE OF NORFOLK,  
Arundel Castle

Height, 3 ft. ; width, 4 ft. ; depth, 2 ft.  
 $\frac{1}{2}$  in. Late eighteenth century

THE landscape and subjects of Angelica Kauffmann, her husband Zucchi, Catton, Cipriani, and others of their school are, to the amateur, the chief fascination of such pieces as the commode herewith illustrated.

Fitzgerald Molloy's caustic reference in *Sir Joshua and his Circle* to Angelica Kauffmann contains just the *soupçon* of truth necessary to barb the arrow: "She took up her brush to paint languishing discreetly attired goddesses, and the best behaved, most emasculated of gods, who had not even sufficient humour to smile at the strangely proportioned corpulent cupids by whom they were surrounded."

The decoration of furniture by painting, both in the manner of the pieces shown in the plate, and upon a ground of the natural wood, was introduced about 1770 by the Brothers Adam: the favourite painted grounds being various shades of green and cream, although other colours as well as white, and even black, were at times adopted, gilding and brass mounts being at times used to enhance the effect.

The Heppelwhite school made a speciality of painted decorative furniture. Their japanned work, in which varnish paint was mixed with turpentine instead of oils, bore but ill the attacks

of time, but examples painted in the more usual medium have survived better. It must be born in mind that the Heppelwhites appear to have obtained the services of the same decorative artists as the Brothers Adam.

Well-seasoned birch and beech were usually chosen for frames, such as the painted and decorated chair to the left of the commode, probably made about 1785, and of a design usually attributed rather to Sheraton than to Heppelwhite. Its tapering square "Marlborough" legs finished at their bases by the "spade" foot are among the most familiar of later eighteenth-century woodwork supports. The upper rails of Heppelwhite's chairs are usually, though not invariably, curved.

Inlay is distinctly more durable and appropriate than paint, and upon the whole English decorative furniture when entirely painted was not among the happiest of eighteenth-century developments. One conjectures that a scarcity of expert inlayers—the art having fallen almost into disuse during Chippendale days—conduced to the use of painted work, as artists quite unskilled in the woodwork arts and crafts could be employed.



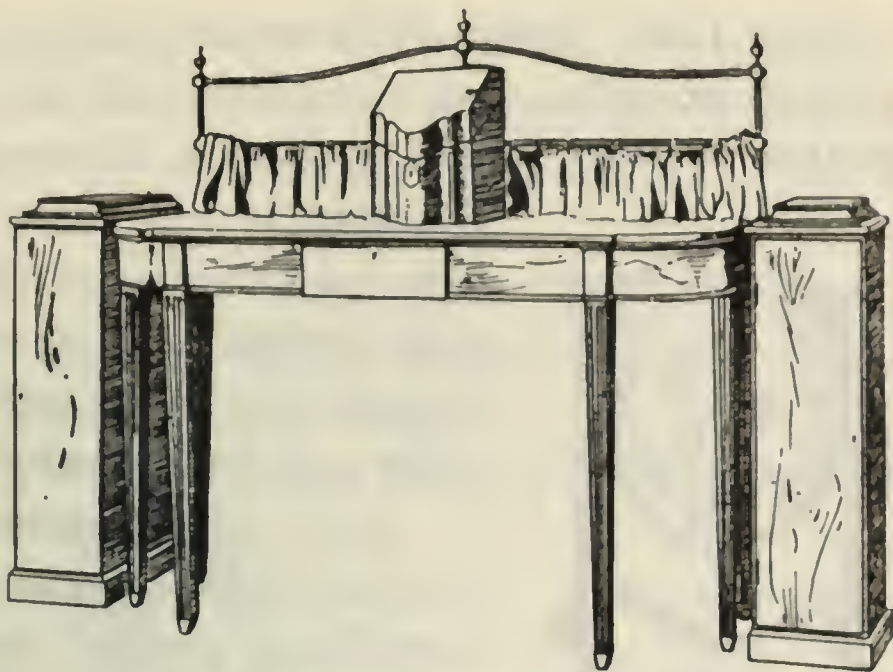






their ample proportions (as much as 2 ft. 9 in. in width of seat by nearly 2 ft. deep) permit their occupants to more comfortably sleep off a debauch, without the disturbing necessity of movement to bed or couch.

Heppelwhite originally preferred the sideboard-table with separate pedestals and vases to the sideboard, and his part in developing the sideboard was, one suspects, much less than that of Shearer.



SIDETABLE, PEDESTALS, AND KNIFE-CASE. *Property of*  
DR. BURGHARD.

## BOOKCASES AND DESKS,

although straight in their lines, are among the most successful of eighteenth-century designs. The secretaire accommodation was either a draw-out and fall-down flap on a quadrant, or a flat sloping bureau top. Heppelwhite was somewhat partial to sliding shutter tops composed of small pieces of wood strung together in such fashion as to permit their running in grooved curves—of French derivation, and known as *tambour* front.



HEPPELWHITE - SHEARER  
BOOKCASE DOOR  
LATTICE.

Apropos of bookcase doors, which Shearer delighted to design, it is



HEPPELWHITE - SHEARER  
BOOKCASE DOOR  
LATTICE.



curious that, though Shearer and Heppelwhite show the "fifteen" pattern (so-called from the number of its panels) once in their books, neither in their published designs illustrate the "thirteen" pattern.



SATINWOOD SCREEN WITH  
NEEDLEWORK PANEL.  
Property of W. H. LEVER,  
ESQ., M.P.

Probably it was regarded as too elementary and trite. Although a similarity to Sheraton's latticed-work designs for glazed doors is noticeable, the Heppelwhite lattice patterns are usually somewhat stiffer and less graceful in outline.

Some of Heppelwhite and Shearer's smaller urn-stands, fire-screens, tables, and other accessory furnishings possess considerable distinction, and are among their happiest efforts. The tea-caddies, square, oblong, or round in their plans, and at times tapering or *bombé* in their elevations, were delicately inlaid or painted with fans, ovals, or circles upon their tops; the candle-stands on single uprights with circular bases, or of tripod design, also deserve commendation.

## COMFORT AND CONVENIENCE IN THE BEDROOM

The marked changes in eighteenth-century furniture were mainly the outcome of a desire for comfort and compactness, expressed in soft upholstered seats with sloping backs, in tables for every variety of use, and particularly in the development of bedroom furniture; indeed, Heppelwhite and Shearer may be credited with having done more towards the evolution of modern bedroom equipments than any other furniture designers.

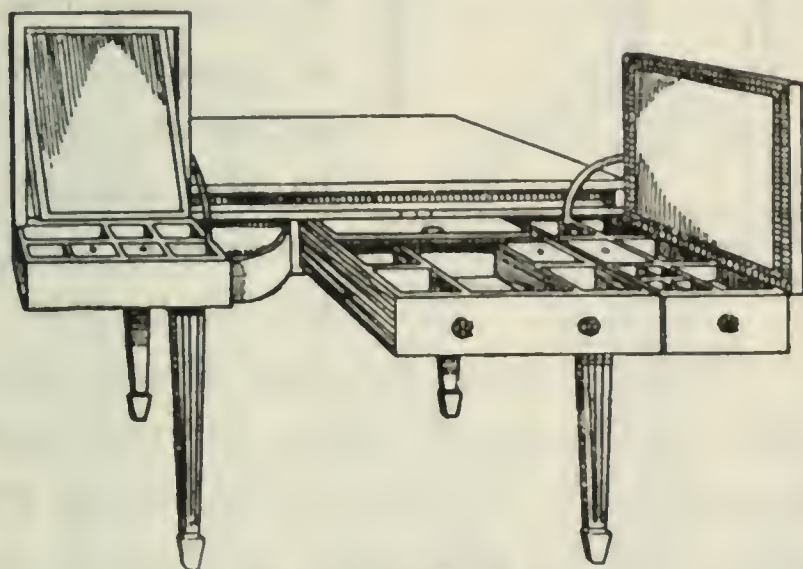
In the four-post beds of the Heppelwhite-Shearer school, such as that shown in Colour Plate LXIX, little alteration is noticeable, beyond the substitution of the characteristic decoration and a



further tendency towards lightness which Chippendale had initiated. Heppelwhite, following the Brothers Adam and preceding Sheraton, gives designs for domed and other heavily canopied and draped beds.

Typical Heppelwhite wardrobes divide into two parts: the lower, composed of drawers, exceeding in breadth the upper cupboards, which stand upon it in similar fashion to double chests.

The dressing tables of commode shape and dressing chests of drawers have frequently serpentine curved fronts. Unlike his, at times, flimsy pier-glasses, Heppelwhite's toilet-glasses are almost always strong and sensible in their design and make. The Heppelwhite and Shearer period further extended the number of tables by their new types in *tambour*, shaving, dressing, and night tables.



RUDD'S DRESSING TABLE

In the dressing tables we see the convenient mechanical folding devices which Sheraton afterwards carried so far—indeed, too far—in his designs. In Rudd's dressing table, shown by both Shearer and Heppelwhite, "the most complete dressing table ever made," the drawers swing round to any angle, and the folding looking-glasses also swing on pivots and are concealed, when not in use, in drawers on either side of the person using the table.

## SEATS

Shearer's book contains no illustrations of chairs,—a department of woodwork in which his friend George Heppelwhite was supreme. How many realise the indebtedness of the best modern English type of

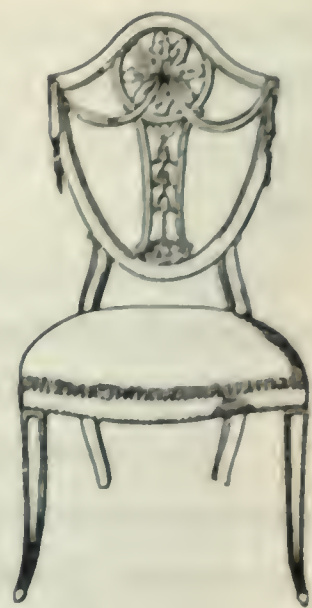




HEPPELWHITE CHAIR WITH CARVED  
WHEAT-EARS ON BACK. *Property*  
of HON PERCY WYNDHAM.

chair to the light, graceful, and comfortable models of Heppelwhite?

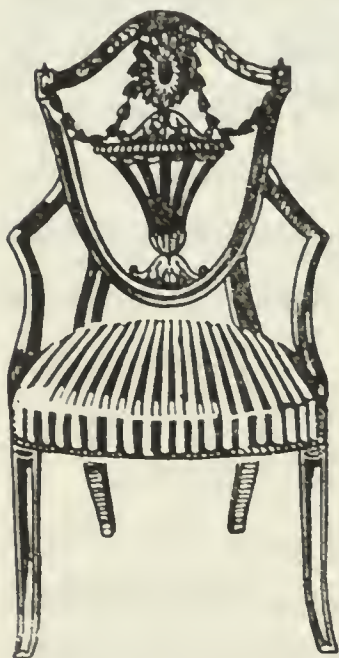
Heppelwhite especially favoured japanning and painting for his chairs, declaring that for "chairs a new and very elegant fashion has arisen of finishing them with painted or japanned work, which gives a rich and splendid appearance to the minuter parts of the ornament, which are generally thrown in by the painter."



CHAIR. HEPPELWHITE  
DESIGN.

The cabriole leg was almost abandoned by both Heppelwhite and the Brothers Adam in the more individual and distinctive developments of their styles, being reserved for use in lighter form upon patterns influenced by French modes.

Heppelwhite seldom used the simple Chippendale square leg, of identical thickness throughout, preferring to diminish the thickness of the leg from the top to the ground; even that spade base, which he at times used on his tapering "Marlborough" chair legs, tapered from its top to the ground.



CHAIR FROM HEPPELWHITE  
*Guide.*

A cardinal difference—noted in our commentary upon the chairs of the *Adelphi*—between the shield-back chairs designed by the Brothers Adam and those of Heppelwhite inception, is that in the Heppel-



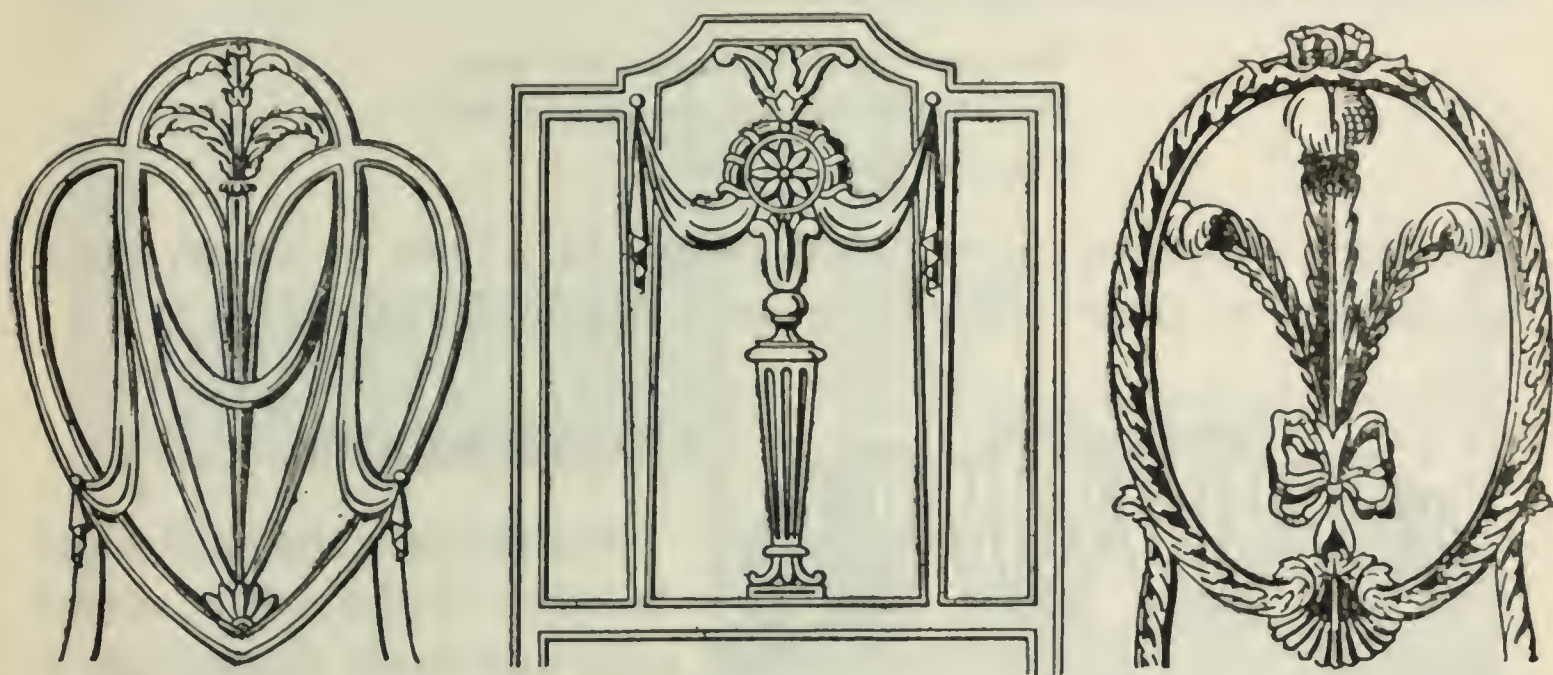
CHAIR FROM HEPPELWHITE  
*Guide.*



white back the shield is but a frame for enclosing light and graceful openwork, whereas the Brothers' shield-backs are usually solid.

Heppelwhite's camel-back chairs are frequently regarded, upon but slight evidence, as their originator's earliest contribution in design towards the development of the chair. They, however, approach Chippendale patterns in continuing the splat downwards to the seat. Their name is derived from the curvature of the top rail.

Wheel-back chairs were made also by Heppelwhite, both with



TYPICAL HEPPELWHITE CHAIR BACKS.

cabriole legs and with square tapered legs. In the Heppelwhite square framed open-back chairs the "bars" inside were sometimes straight, at others curved. The bars inside the oval backs often curved outward. Other favourite outlines for Heppelwhite chair frames are the lyre and oval backs,—both of French derivation and used by the Brothers Adam also. Almost invariably Heppelwhite designed his chair frames to rise in the centre of their top rail. The shield-back, camel-back, and wheel-back are all instances.

One great difference between Heppelwhite and Chippendale, in addition to the lighter character of the later master's designs of chair



backs, is that the former hardly ever carries the splat down to the seat ; whilst Chippendale always, when using the splat, carries it down. Chippendale's was the stronger method, but Heppelwhite chairs have proved themselves strong enough. Heppelwhite's chairs average in height about 3 ft. 2 in. ; some 3 or 4 in. lower than those of Chippendale. They are also narrower, and it must be confessed that French influence is almost always perceptible.

The Heppelwhite *Guide* recommends the use of cushions for chairs having for their seats and backs

The cane from India smooth and bright  
With Nature's varnish severed into stripes  
That interlace each other ;

also that "Japanned chairs should always have linen or cotton cases, or cushions, to accord with the general line of the chair."



HEPPELWHITE "BAR-BACK" SETTEE.

## UPHOLSTERY

The Heppelwhite publication describes chairs with stuffed seats and backs (sometimes of shield shape) as cabriole chairs, although, curiously enough, the legs are straight and tapered but not cabriole, whilst when

cabriole-legged chairs are shown they are not so named.

## HEPPELWHITE SOFAS

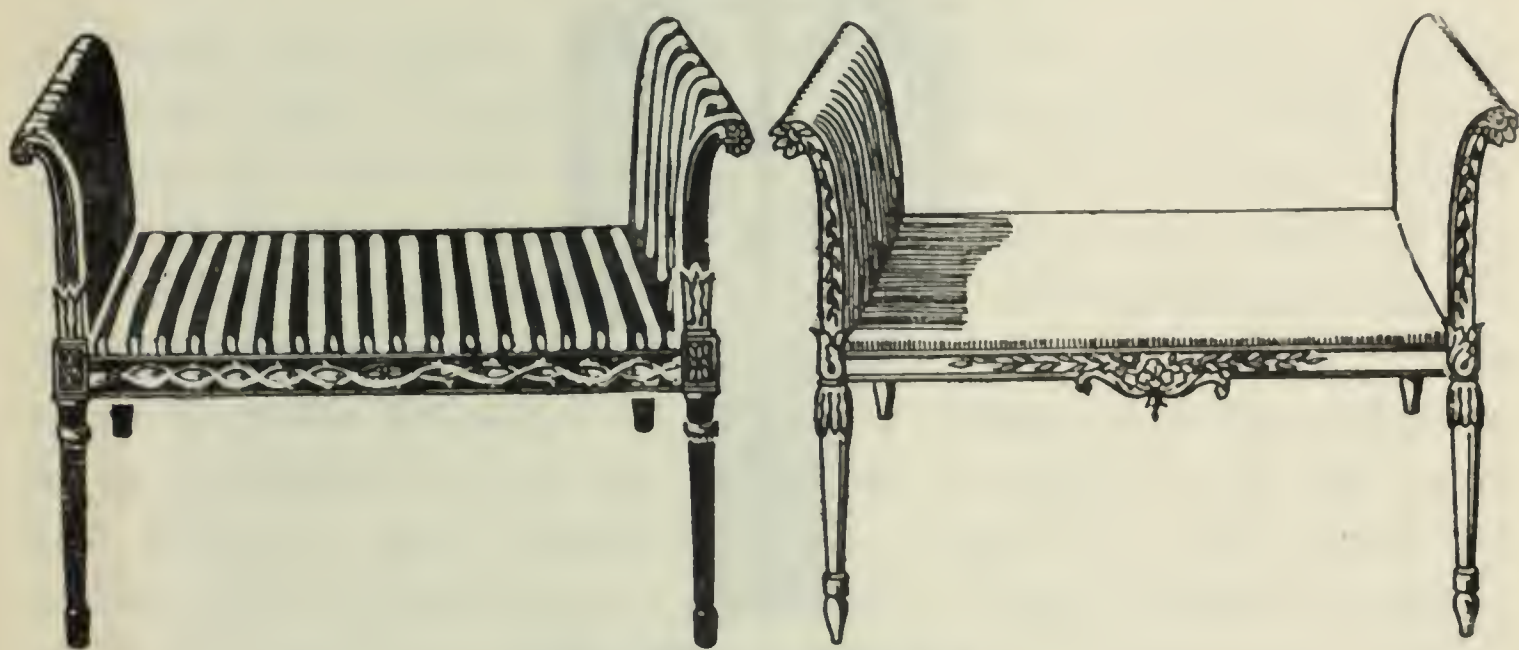
In Heppelwhite sofas the backs were almost invariably enclosed. These enclosed sofas are less happy in their outline ; the only exception is the "bar-backed," as the Heppelwhite book curiously renames the four-shield design, when dilating upon the favourable reception which



“the lightness of its appearance has procured it in the first circles of fashion.”

Window seats of the Heppelwhite-Shearer period were graceful and light; the tendency to draping—which Sheraton adopted at times to the detriment of his seats—was kept well in hand.

For drawing-rooms the *Guide* recommends silks and satins of light colours with oval medallions, floral designs or stripes, and red or blue morocco leather. “Horsehair—plain, striped, and chequered”—was among Heppelwhite’s few vagaries; another appears to have been



WINDOW SEATS. HEPPELWHITE.

closely placed rows of small brass round-headed nails as fastenings for his upholstery.

Apropos of upholstery, one of the few master furniture-makers of the period who achieved fame without having published a book of modes was “Cobb the Upholsterer,” mentioned by J. T. Smith in *Nollekens and his Times*. Cobb was the personification of sartorial vanity, always appearing in full dress of the most superb and costly kind, even when strutting through his workshop for the purpose of giving orders to his men. He was “the person who brought that very convenient table into fashion that draws out in front with upper and

inward rising desks, so healthy for those who stand to write, read, or draw." "The late king" (George the Third) "frequently employed him, and often smiled at his pomposity."

Heppelwhite and Shearer, although influenced by Chippendale, the Brothers Adam, the Louis Quinze and Louis Seize modes, preserved a distinctly British restraint in their designs, without sacrificing thereto either comfort or grace.



LACQUERED WALL-CLOCK. LATE  
EIGHTEENTH CENTURY.  
CHORISTERS' SCHOOL, SALIS-  
BURY.



## PLATE LXXII

### WEDGWOOD-FLAXMAN CHIMNEYPIECE

Property of W. H. LEVER, Esq., M.P.

Height, 4 ft. 6 in. ; width over shelf, 7 ft. ; width  
over jambs, 6 ft. 2 in. Circa 1790

ALTHOUGH his plaques were employed by the *Adelphi* in their Etruscan phase, Wedgwood has left a humorously pathetic commentary on the scanty encouragement which he at first received from the Brothers Adam, Sir William Chambers, and others of the principal British architects. In a letter to his partner in 1779 he writes: "We were really unfortunate in the introduction of our jasper to public notice, as we could not prevail upon the architects to be godfathers to our child. Instead of taking it by the hand and giving it their benediction, they cursed the poor infant by candle, bell, and book, and it must have a hard struggle to support itself and rise from under their maledictions." Despite its author's forebodings, Wedgwood's work and Flaxman's designs won their way to success, both in the land of their birth and upon the Continent. Attempts were made at Sèvres, Berlin, and Meissen to produce in porcelain imitations of Wedgwood ware, as well as that of the four Adams, who with Turner are too frequently grouped as Wedgwood despite their claims to separate individual recognition. The panels of the *grande armoire* at Fontainebleau (the subject of Colour Plate LXXXII.) are instances of Gallic appreciation. In Italy Wedgwood-Flaxman art obtained immediate praise; Sir William Hamilton, the British Ambassador at Naples—whose wife was shortly after to play so romantic a part in Nelson's life and

our national history—writing, “Your bas-relief astonished all the artists here: it is more pure and in a truer antique taste than any of their performances, though they have so many fine models before them.”

Professor Church designates 1781–1795 as the Wedgwood period of perfection. During this time not only was Flaxman producing his most graceful work, instinct with the spirit of Grecian art, but Davacres, Pacetti, and Stothard, the Ladies Templeton and Diana Beauclerk, also contributed their designs, and Mrs. Crewe portrayed her Domestic Employment series.

The same subject, *i.e.* Flaxman’s *Apotheosis of Homer*, decorates the blue and white jasper side vases with Pegasus upon the cover and the central frieze-panel of Mr. Lever’s chimneypiece,—which was formerly the property of Lord Tweedmouth.

It encloses a grate designed by the Brothers Adam, who share with Count Rumford and Benjamin Franklin the distinction of taking steps to render the grate more efficient and economical in heat distribution: a problem whose solution can scarcely be regarded as solved, although nearly three centuries have elapsed since coal worsted wood in the battle for supplying the sacred flame of the hearth, and our ancestors found its smoke laden with waste products too heavy to ascend. They diminished the sizes of the flues enclosing the opening to the chimney breast until Georgian chimneypieces assumed practically the same dimensions as those of to-day.

The *Adelphi* appear to have been stimulated somewhat by previous French experiments. As far back as 1625 Dr. Louis Savot, a Parisian, mentions a ventilating fireplace, fixed at the Louvre, which took in fresh air by a raised hearth, and, after heating, discharged it by an opening under the mantelshelf into the apartment. Early in the eighteenth century another Parisian, Guager, advocated the splaying of the jambs to aid the discharge of heat.









## PLATE LXXIII

### AUSTRO-HUNGARIAN PEASANT FURNITURE

A LIVING ROOM OF TO-DAY FURNISHED WITH TRADITIONAL PATTERNS  
OF (AT LEAST) EIGHTEENTH-CENTURY ANTIQUITY

THE conservatism which has left parts of Austro-Hungary behind in commercial development has fostered the retention of her peasant handicrafts. In common with the costumes, the furniture and textile work of Eastern European peasantry—whether Magyar, Teutonic, or Slav—yet retains much peculiarly naïve charm.

The arrangement of the furniture in the Hungarian peasants' living rooms differs somewhat with the district; but the walls are invariably whitewashed, and the floor of earth, trodden down, but retaining its dark rich colour. The colourings, pattern, and construction of the painted pine furniture are traditional. Over the stove indicated in the left-hand corner, with a cupboard above, the primitive family cooking is performed, the cauldron being then placed upon the table and the family helping themselves therefrom.

The bed in the corner by the window is worthy of notice. First come the mattresses, which are covered with a rough linen cloth embroidered very finely, having the effect of a narrow braid sown on in the pattern; over that is placed a large sheep-skin covering, and on the top the pillows, which are of linen embroidered in red cotton at the end, in the same pattern as the bed covering, and fastened by a narrow red cord laced through the linen.

These huge pillows are invariably stowed on top of the bed in the fashion shown, at the daily conversion of the bedroom into the living room, and are, it must be admitted, distinctly decorative.

The cloths hung over the cupboard are embroidered in the same stitch as that used for the bedding. This stitch is called *Kalotaszegi*, from the part of Hungary in which it is made. The table-cloth is also hand embroidered. The peasants make beautiful needlework; indeed, it is difficult to believe that the women who make these delicate embroideries are in summer doing the roughest work in the fields. These womenfolk too, during the absence of their men in the fields at springtime, in many parts of Hungary, Croatia, Bohemia, and Moravia, repaint the insides and outsides of their houses in the same traditional rich colourings.

The embroidered towels are hung as decorations upon the whitewashed walls. Wedding chests, placed one upon another, are still regarded as the supreme articles of furniture, and their design and colour as almost sacrosanct. The prevalence of the pomegranate in these peasant patterns is noticeable.

The cradle has much loving labour expended upon its decoration. The pottery shown is also of traditional peasant patterns, and hand made. In the colder districts of Hungary double windows such as shown are universal.

Much might be written upon the peasant arts. These notes and the accompanying colour plate—in part derived from sketches of examples in the Viennese *Museum für Volkskunde*, in part from the studies of (*née*) Mdlle. Sari Baumgarten of Buda Pesth—touch but the fringe of the subject. Indeed, one regrets the space necessities which prevent pictorial presentment of a series of peasant and Oriental equipments.









## THE BED, THE CRADLE, AND THE COT

EVER since man's physical degeneration and effeminacies have prevented his singing with truth and Thoreau—

A clover tuft is pillow for my head,

he has applied himself with such zest to the art of making himself comfortable, that around the furniture of repose has gathered much history of engrossing interest.

When, in the march of progress, the advance guard of that army of occupation arrived, it doubtless found man—oblivious to an amount of discomfort which would draw tears from present-day altruists and egotists alike—contentedly slumbering, when weary, upon mother earth *sans* bedstead, bedding, pillow, mattress, curtains, and other of the paraphernalia he was subsequently to find essential to repose, and even existence. It was borne in upon him successively that earth was softer than rock; that grass, moss, or other leaves were pleasant and warm to lie upon; moreover, that twigs or bracken possessed resilient qualities, conducive to ease, and thus was founded the desire for appliances to ensure sleep, which modern man has contrived so much mechanism to gratify, being not unfittingly rewarded by insomnia in proportion.

### BEDS PRIMEVAL

It is a long but interesting progression from the rude beginnings of the primitive bedstead and bedding, the heap of bracken in the

glade, the litter of leaves in the cavern, the stone pillow, or the wood log, to the bed of modern times. With what ideas would the archaic woovers of the "drowsy god" have regarded those gorgeous pieces of pomposity, the upholstered state beds such as that of Marie Antoinette at Versailles (shown in Colour Plate LXXXI.), or of Queen Anne at Hampton Court (illustrated in Colour Plate XLVI.).

Some accounts of the beds thereof, being given under each of the periods with which Decorative Furniture is especially concerned, we are free to extend our survey to the furniture of repose of other lands.

Let us gratefully accept at the outset the French Academy's definition of the bed, as including the bedstead, bedding, and bed-clothes.

## BEDS BIBLICAL

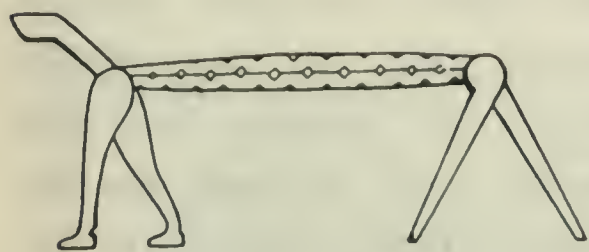
No authentic sketches of the famous beds of the Biblical past are obtainable. Despite its costly luxuriance King Solomon's Bed, constructed of cedar of Lebanon, with a lower part of gold, and pillars of silver, savours of the bizarre rather than the beautiful, from its admixture of materials; and Og, King of Bashan's Iron Bed, sixteen feet long, though of proportions surpassing the Great Bed of Ware, is not otherwise defined sufficiently for illustration. It will doubtless be remembered by Biblical students that the prophet Amos, who is credited to the ninth century B.C., condemns those "that lie upon beds of ivory and stretch themselves upon their couches."

## BEDS OF BABYLON, GREECE, AND ROME

The Assyrians, Egyptians, Medes, and Persians, in archaic days used wood and metal bedsteads (sometimes adapting the forms of animals), arranged to fold like camp-beds, and decorated with ebony,



ivory, mother-of-pearl, and other materials. The ancient Greeks and Romans continued the sequence of decorative bedsteads, which they used in the daytime as couches. Ulysses, when speaking to Penelope in the *Odyssey*, of the bridal bed he had fashioned, says



COLLAPSIBLE EGYPTIAN CAMP-BED.

he had "made it fair with inlaid work of gold and silver and ivory." The Greek and Roman bedstead (or perhaps one should write bench) had frequently raised head and foot ends, and back-boards. In common with most other products of

art-crafts at the fall of Roman power, ornamental bedsteads ceased to be made in Western Europe, and some centuries elapsed ere they again assumed forms of other than stern utility. Our ancient British forbears slept on the ground upon heaps of leaves or straw, covered by the skins of their spoils of the chase.

## ANGLO-SAXON BEDS

The beds of the Anglo-Saxons are virtually the beginnings of English furniture of repose, although the Romans doubtless brought their beds with their other home appointments, when they came to Britain in the days when Britain was a Roman province with little separate national existence. Illuminated manuscripts of the Anglo-Saxon period depict bedsteads reminiscent, in their simplicity, of the forms used by the Greeks of the Lower Empire, being merely couches upon four straight legs, and with an elevated plank to support the pillow.



ANGLO-SAXON BEDS. From illuminated manuscript in British Museum.

In several of the old tapestries as well as in illuminated manuscripts, such as that in the British Museum, of the tenth century,



bedsteads are shown with their tiled roofs as though standing in the open air. Beneath this ceiling, when enclosed by wooden panels and embroidered curtains, the occupant lay as in a second room.

We have little material proof that the gorgeous beds described in the early *romances*, existed



BED. From an engraving by HANS HOLBEIN.

elsewhere than in the fertile brains of the writers, and full allowance must be made for the mediæval artist's custom of introducing the accessories and domestic equipments of his own times into whatever period he is claiming to accurately portray. When he has not done this one may feel tolerably sure that he

has relied upon his imagination. Our Saxon ancestors (when they did not sleep under the table) appear to have slept upon it—a somewhat parlous couch, but doubtless preferable to the “marsh,” as the floor strewn with rushes was called.

## A MEDIÆVAL BARON'S SLEEPING ARRANGEMENTS

The primitive sleeping arrangements which prevailed during the Middle Ages, even in a great nobleman's castle, are shown by the curious folio, compiled in 1512, of the precisely-ordered domestic routine for the household of Percy the Magnificent, Duke of Northumberland, when on the necessary round of visits with his household of 166 persons to one or other of his fifteen or twenty castles. “Item: it is ordained at every Removal that the Dean, Subdean, Priests, Gentlemen, and Children of my Lord's Chapel, with the Yeomen and Groom of the Vestry, shall have appointed



## PLATE LXXIV

ASIATIC FURNITURE FROM THE COLLECTION OF LORD  
CURZON OF KEDLESTON, G.C.S.I., D.C.L., ETC.

BURMESE CARVED AND GILT DOORWAY FROM MANDALAY

BUDDHIST MANUSCRIPT BOX (*POONGYI*) AND SHRINE (*SADAIK*) OF WOOD  
ENCRUSTED WITH COLOURED GLASS,—UPPER BURMA

DRAGONS (*CHINTHÉ*) PLACED AT THE ENTRANCE OF A TEMPLE,  
—MANDALAY

INDIAN CHAIR OF TRADITIONAL DESIGN, FROM PORTUGUESE  
COLONY AT GOA

THE decorative furniture of Burma—that humid land of gilt pagodas, weird dragons, and ruined temples outlined against a gorgeous background of sun and mist,—forceful and crude though it is, possesses more refinement and is somewhat less forbidding to Western tastes than that of other Buddhist countries. Teak and pine, the chief native woods, are almost solely employed, the former withstanding the climate better than any other. Gilding or painting in red, are traditionally imperative upon all such ornamental wood-work.

Many of the examples in Lord Curzon's Eastern Collection are from Mandalay, the wondrous mushroom city which was practically created by King Meudon Miu (Theebaw's predecessor) in 1857, and immediately populated willy-nilly by 150,000 of his subjects. Both the carved and gilded doorway, and the dragons which guard it (as is customary in Burmese temples), are of traditional design, traceable back some hundreds of years: the doorway is identical with that forming the background of the Lily Throne, seated upon which Meudon

Miu received the British envoys, and displayed so great a zeal for knowledge as to offer to build a Christian church, and place his offspring under the influence of the missionaries, if the latter would in return translate the *Encyclopædia Britannica* into Burmese!

Usually the *Poongyi* boxes, or chests, in which are placed the sacred manuscripts, are ornamented with raised patterns of the indigenous black resinous gums, gilded, and placed upon painted vermilion or scarlet stands: the combined *poongyi* and *sadlaik*, decorated in intricate glass mosaic of the *cloisonné* type, in the example illustrated, is exceptional, and possessed by few of the gilded but decaying monastic homes or temples which send forth their priests to beg daily.

Though, of all men, the Eastern worker may usually most truthfully sing

"I stay my haste, I make delays,  
For what avails this eager pace,"

the art craftsman of Burma, in common with his Indian, Chinese, and Japanese brethren, is in danger of being spoilt by European markets. Indeed, the Eastern worker is so docile that he fails to protect his art from the corruption of alien Western modes. Left to his traditional practices, and not hurried, his innate artisticism and patient creed enable him to sit upon the earth, designing and making for a minimum of subsistence with a fatalistic calm unknown to, and therefore despised by, the pushful, sensation-craving Western races. The tools pass from his hands into those of his son, and the treatment of form, colour, and material is carried from generation to generation. One must, indeed, be a blatant lover of the new to hear with satisfaction that the patterns of the East are being discarded by the Oriental worker for those of our East End! and that his inherited and hitherto sacrosanct textile designs are in danger of being supplanted by servile copies of our cheap wallpapers.





Edwin Foley '09





them two carriages at every Removal; viz. one for their beds; viz. for 6 Priests 3 beds, after 2 to a bed; for 10 Gentlemen of the Chapel 5 beds, after 2 to a bed; and for 6 Children 2 beds, after 3 to a bed; and a bed for the Yeoman and Groom."

## THE "FOUR-POSTER"

The form of bed which the average Englishman who cares for the decorative woodwork of his ancestors is best acquainted with is the testered (or ceiling'd) four-poster, associated with Tudor days, though used in Chaucer's times.

The four-post bed increased in richness and in unhygienic "comfort" as Mary and Elizabeth succeeded Henry VIII., and James of Scotland the Virgin Queen; need we wonder then to find evidence that reading in bed is not an exclusively modern vice? A small shelf was fixed at the bed's head for medicine, candles, and books: that candles were placed there is evident from the burnt places on the shelf; *en parenthèse*, it is alleged by enemies of the simple maker of antique furniture that he imitates these marks on old work by scorching such shelves on his manufactures. That books were placed upon this shelf we know by Chaucer's lines in the "Clerke's Tale"—



DESIGN FOR BED BY PETER FLÖTNER.

For him was lever han at his beddes hed,  
A twenty bokes clothed in black or red.

Chaucer, by the way, had a fair notion of luxury for a mediævalist, when he wrote—

Of downe of pure dove's white  
I wol give him a fether bed  
Raied wel with gold, and right wel clad

In fine black satin d'outremere,  
And many a pillow, and every bere  
Of cloth of Raynes to slepe on soft.

## TUDOR BEDDING

Softer and more resilient materials had little difficulty—other than their scarcity and cost—in attracting favour for employment as bed stuffing. Straw was superseded for the beds of the rich by soft feathers (*duvet*); the swans upon the Thames, as far back as the middle of the sixteenth century, being strictly reserved, and plucked every year for their down to supply the royal feather beds. From the *Vocabulary of Nescham* we gather that in the thirteenth century the bed coverings of his day did not differ so materially as one would have supposed from those of our own times. First a “quilde” was spread; on this was placed the bolster covered by a *quilt poynte* or counterpane, over which was placed the pillow; on this in its turn was spread the sheets, and on top a coverlet—frequently of some rich furs or embroidered stuff.

Benches at the sides, and hutches at the foot of the bed, in which were placed objects of value, seem to have been usual furniture in sleeping chambers from the fourteenth century.

## THE GREAT BED OF WARE

“And as many lies as will lie in thy sheet of paper, although the sheet were big enough for the Bed of Ware in England, set 'em down.”

*Twelfth Night*, Act III. Scene ii.

A truthful chapter on beds would be incomplete without reference to the Great Bed of Ware, about ten feet nine inches by ten feet eleven inches, being of a square plan. Further details of this celebrated piece of furniture for repose are appended in our Tudor chapters. Underneath many four-posters of this period were sometimes kept smaller and lighter truckle beds, which, being on castors, could easily be drawn out, and used by servants, nurses, or others, in times of need.



## INSCRIPTIONS ON BEDS

As the four-poster grew in elaboration, if not in grace, its bulbous supporting pillars became characteristic; and the hand of the carver took upon itself the easy functions of the moralist. One finds many inscriptions, such as that at Speke Hall, Lancashire—"Slepe not tell u hathe consedered how thow hathe spent y day past: if thow have well don, thank God; if other ways repent ye." Among other wise saws found chiselled on old beds are—

I am old and have seen  
Many things that have been  
Both quiet and peace  
And want and increase.

No tale I tell  
Of ill or well  
But this I say,  
Night treadeth on day  
And for worst and best  
Right good is rest.

When the woodwork-carver thus usurped the privilege of the philosopher and preacher, he had the precedent of his stoneworking brother; the *façades* of more than one stately Elizabethan home being wrought, as we have noted, with enduring epigraphs.

The great families of England from Gothic days appear to have almost invariably set aside a sleeping-chamber—such as that at Oxburgh Hall (shown in Colour Plate VIII.)—for the special use of the king or queen, when upon their royal progresses through the land, or for the special visits with which at times they honoured their subjects among the nobility. The number of beds in which Queen Elizabeth is stated to have slept has been already alluded to—four-posters



FRENCH BED OF SIXTEENTH CENTURY.



all, and of enhanced value owing to the tradition. Curiously enough, Queen Elizabeth appears to have been the one English monarch who is stated to have taken her bed with her, judging from accounts of her visit to Aldermaston.

## UPHOLSTERED BEDS

In due course the four-poster of carved and wrought oak was supplanted by that of the upholsterer. He clothed the woodwork with his rich tapestries, velvets, and satins, gradually increasing in elaboration, until in later Stuart, William, and Anne days each bed-corner post was crowned with hearse-like plumes of ostrich feathers, appalling rather than appealing to modern eyes, now that time has decayed their gorgeous funereal pomposity.

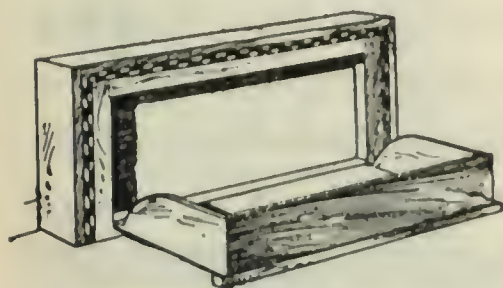


EARLY FIFTEENTH-CENTURY BEDROOM.  
BIRTH OF ST. EDMUND. *From Manuscript in BRITISH MUSEUM.*

The embellishment of our ancestors' beds with embroidered hangings and coverlets, was of course no new thing, but an art, wherein the taste and cunning fingers of the lord's high dame and her needlewomen had found occupation from the earliest times. Curtains indeed were so usual an accompaniment of the bed that "under the curtain" was an equivalent to "in bed." In Anglo-Saxon, Norman, and Gothic times the curtains would appear to have been suspended, by rope or chain, from the ceiling of the apartment, and draped around or behind the bedstead; afterwards they were hung from the *ciel* (as shown in the illustration from MS. *Life of St. Edmund*), which was also suspended from the ceiling of the room and the forerunner of the carved tester or canopy of the four-post bed. Rightly as nowadays one deprecates "stuffiness," the most ardent devotee of fresh air might have been glad of the



slight protection which the draped curtains gave against the draughts and blasts of cold air from unglazed windows and openings for the outlet of smoke. Something, too, may be pleaded now, though probably not then, on behalf of modesty, for curtains, inasmuch as, according to the MS. illustrations until the sixteenth century, it was usual to sleep naked in bed.

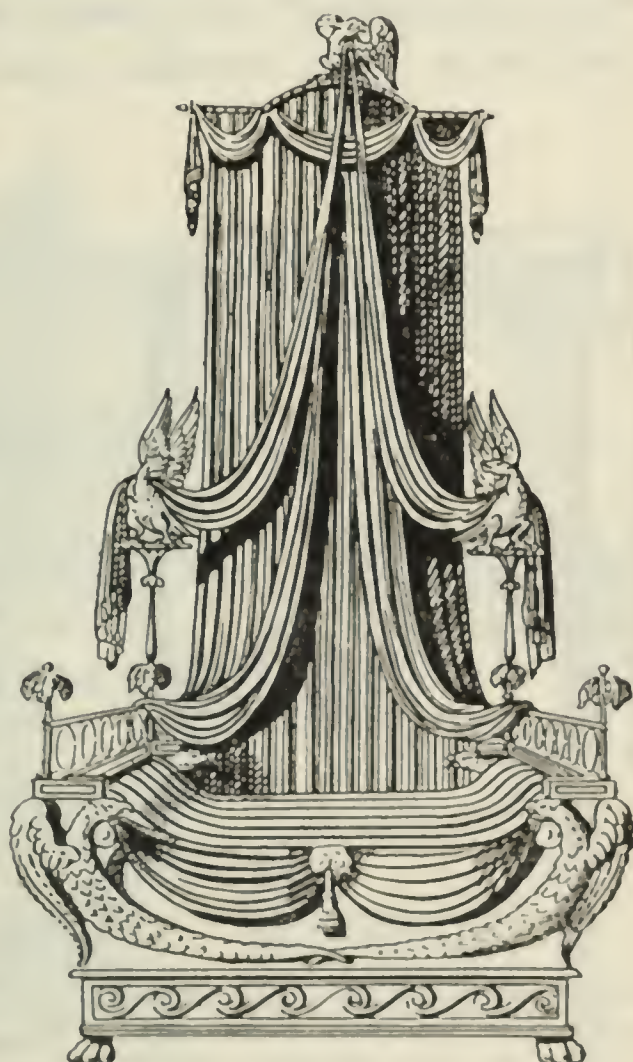


FOLDING FLOOR-BED. "THE PALACE," CULROSS.

Large sums were spent upon upholstered beds in England as upon the Continent. The King's Bedstead of James I., at Knole, is stated to have cost £8000, which in those times would purchase much more than in our present days. Its gold and crimson splendours are now almost as sadly faded as are those at Holyrood Palace, where Queen Mary's bed of beechwood has been preserved only by inserting iron bars into the original posts to prevent collapse—

The bed is covered with brocade  
And trimmings very much decayed,

and for sanitary reasons the old bedding and mattress have been removed, though the coverlet remains. The state bed of Charles I. in the same palace, though still fairly complete as to its upper part, is supported by Chippendale posts. Charles II.'s bed and hangings, fitted up at Hampton Court Palace when preparing for his Queen, also cost £8000, according to Evelyn.



CANOPY BED. *Designed by SHERATON.*



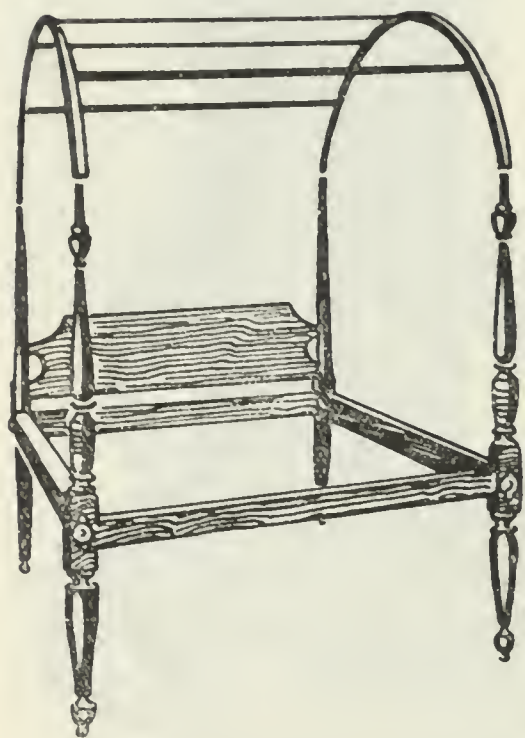
## DAYBEDS

Upon some of the daybeds which were more or less used from the conclusion of the sixteenth to the middle of the eighteenth century—though but beds in name, being couches in reality—considerable sums must also have been spent during the upholstered and gilt phases of their existence.

In striking antithesis to such costly splendours is the curious folding floor-bed in the so-called "Palace" at Culross.

Among humbler furniture of repose, close, framed, and joined bedsteads, press bedsteads, and cupboard bedsteads figure in the inventories of the seventeenth century.

As the chimneypiece openings and other air inlets of the room were made smaller and more easily regulated, the excuse for enclosing the sleeper with panelled wood and heavy curtains no longer existed.



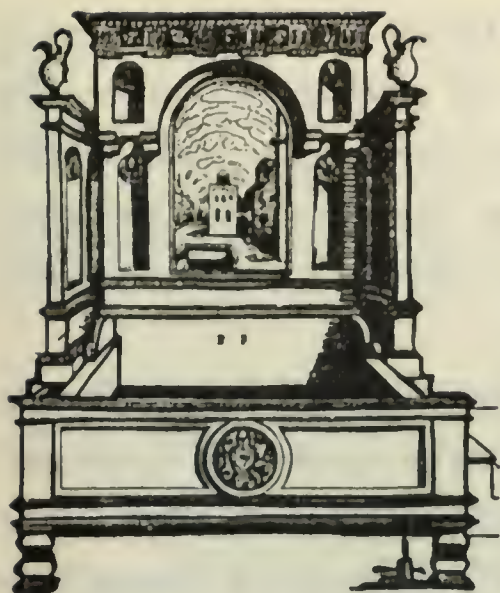
FRAME OF EIGHTEENTH-CENTURY  
BED. ALMOST COVERED BY DRAPERY  
WHEN IN USE. *Property of W.*  
MEGGATT, ESQ., CONNECTICUT, U.S.A.

BEDS OF THE  
EIGHTEENTH CENTURY

On reaching the period of Chippendale, Heppelwhite, and especially of Sheraton, one begins to lose the atmosphere of bygone days and bygone ways. Chippendale's and Heppelwhite's beds were usually of the four-post variety, and such differences as they present are as dependent upon the ornamentation of their pillars or cornices, as are Sheraton's, in his summer, field, and dome beds.

English domestic life became more stereotyped during the eighteenth century, and the beds of the period reflect the more





BED. Designed by PETER FLÜTNER.

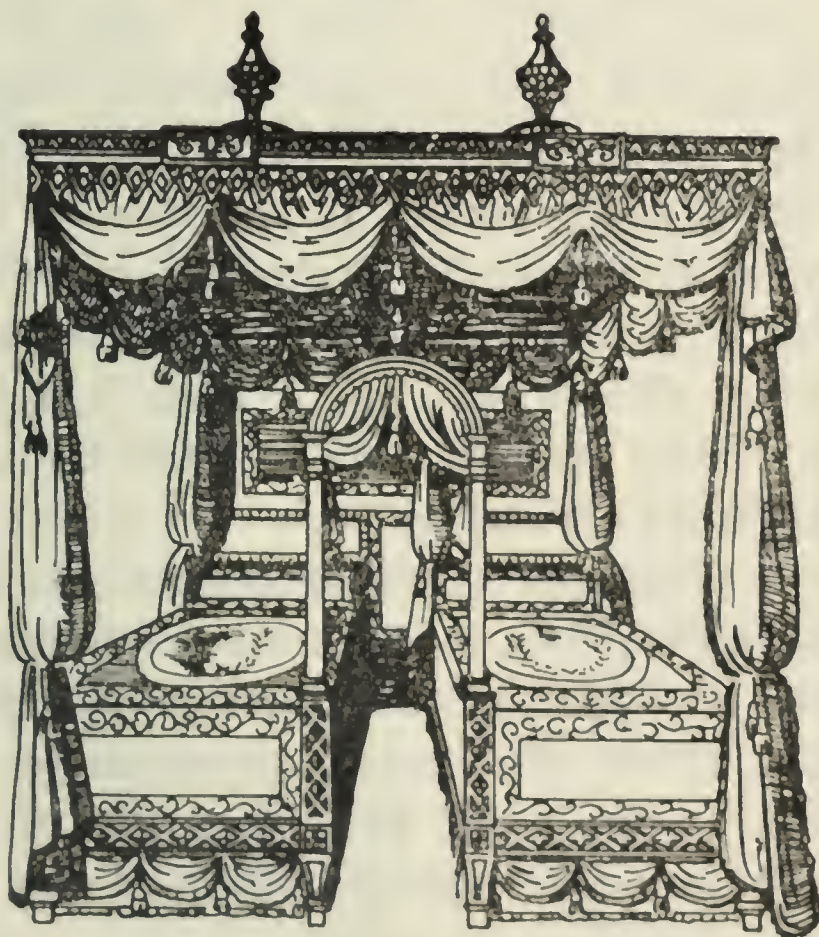
peaceful, probably happier, but certainly less “romantic” outlook.

Throughout Tudor and Stuart times, both in England and on the Continent, visits of congratulation to the happy mother were important affairs: the bed and cradle being spread with the most elaborate quilts, doubtless worked largely with a view to the event.

Though our island can claim a distinctly national type in the heavier four-posters and sixteen-posters of Elizabethan and early Jacobean days, our chapters dealing with the successive periods of continental furniture will make evident the pre-eminence of France in the furniture of repose.

## GALLIC BEDS

We are unable to present an authentic illustration of the carriage beds in which the Neustrian *Rois Fainéants*, sluggard kings, made their perambulations. The ceremonial *Lit de Justice* has been credited to Louis ix., but would appear to have been of even older parentage; indeed, to Saint Louis himself has been ascribed its invention. The ceremonial employed — described at more



SUMMER BED IN TWO COMPARTMENTS. From Design by SHERATON.





BED OF NAPOLEON I. COMPIÈGNE.

length in our Louis xiv. chapter—was similar to that of giving audience—the king lay or sat up in the bed, whilst those whom he honoured by desiring their presence stood around, or sat upon the floor.

We have nothing in England corresponding to the curious oak bedstead of Jeanne d'Albret (shown in Colour Plate XXII.), evidently a transition from the panelled bedsteads, entirely enclosed on three sides, such as the late German type illustrated on p. 281, vol. i., and the open four-poster.

Beds have played so important a part in the public ceremonial life of the French court; so many were in vogue from the days of Louis XIII., that reference to the various chapters dealing with the successive periods is advisable. In the days of Louis xiv. (who possessed four hundred bedsteads—including one whose hangings occupied twelve years to embroider), of Louis xv. and Louis xvi., *Lit Supreme*, *Lit de Parade*, *D'Alcove*, *N'Angles*, *à la Duchesse*, *En tombeau*, *à Pavillon*, *à Pomme* (Colour Plate LXXXIV.), and many other types of the *tapissier's* art appear.

Under the Directoire *Lits à la Revolution* were followed by patriotic beds, the pillars of which were composed of bundles of lances capped by the Phrygian bonnet—these were in turn succeeded by beds *à la Fédération*, whose pillars and lances supported a canopy. The First Napoleon's bed at Compiègne (illustrated also in Colour Plate LXXXVI.) is, it will be noted, made in imitation of, or at least suggests, the militant camp tent.

It will be remembered that Louis xvi., who held the last beds of



justice, fanned the fires of revolution to his undoing, by invoking the royal supremacy at a *lit de justice*, in defiance of his parliament.

The Bretons, as conservative in their domestic garniture as in their other habits, yet use, in some of the more remote farmhouses,

### THE *LIT CLOS*,

a recessed cupboard with tiers of shelves for parents and children, enclosed during the day by doors, having spindled open woodwork, and reached at night by a *huche*, a step or a ladder. Enclosed beds were probably of Norse origin, and are, of course, not peculiar to Brittany. In Holland they are to be found in old farmhouses, in recesses at a height of six feet from the floor, the space below and other cupboards in the room being used for the curing of the cheeses. In Scotland and Wales also they are still at times encountered. The writer knows a farmer, who excused himself for not sleeping with his portly wife in one of these unhygienic contrivances, by naïvely explaining that "he thought it sweeter to lie on the straw in the barn by the pigsty."

### BEDS EASTERN

Eastern races live in the open air more, and adopt habits so much simpler than those of the materialistic western races, that beds are usually of severely utilitarian pattern. In the tropics men sleep in hammocks, or upon mats or grass, whilst the East Indian makes himself comfortable in his light portable *charpoy* or mattress, which is easily rolled together and carried by him when on the march. Bedsteads are raised from the floor throughout the peninsula of India, mainly as a precaution against unwished-for bedfellows, such as poisonous snakes (the mortality from which is considerable, despite

the Government grant of 4 *anna* per head). In the Levant, the *Deewan* (Divan), a species of mattress covered with rug or carpet, is the most important equipment of the home. It also is usually raised from the floor upon a platform with movable cushions at the back against the cupboards in the walls. The Japanese lie upon matting with a stiff, uncomfortable wooden neck-rest.

## PILLOWS ANCIENT

Apropos of this Japanese wooden pillow, the natives of New Guinea also use these head-rests, which they carve and colour in a manner strongly suggestive of Celtic ornament. Our sketches of



HEAD-REST OR PILLOW.  
NEW GUINEA.

these are taken by permission from an interesting article which appeared in the *Studio* in 1902.



HEAD-REST OR PILLOW.  
NEW GUINEA.

In parts of Egypt also, to the present day, wooden head - rests, usually of cedar, are in use of a shape similar to those found as supports to the heads of mummies. These side rests were designed to fit the nape of the neck, and supported on a single leg or base which sometimes was composed of small columns from seven to ten inches high. Upon such a pillow Cleopatra doubtless rested her head. The form was chosen apparently to preserve the sleeper's often elaborate coiffure intact, a touch of artificiality



HEAD-REST OR PILLOW.  
NEW GUINEA.

which makes the beauties of Ancient Egypt and of Louis xiv.'s Court akin, since each wore built-up coiffures of too elaborate a character



WOODEN PILLOW.  
EGYPTIAN.

to permit being done daily, and, in consequence, thus did nightly penance.

Neither the Japanese wooden pillow, or rather neck-rest, nor his bed of matting (as easily rolled up and put away



as the East Indian *charpoy*) is conducive to repose when used by a neophyte.

## CHINESE BEDS

The Chinese use low bedsteads, often elaborately carved, and supporting only mats or coverlids.

Beds in North China are made up on the raised brick platform or *daïs* at one end of the room; this being spread with cushions during the day. In the more southern and warmer parts, a couple of boards placed on trestles often suffice. The European who travels in the more remote districts, dependent upon the inns, without a camp-bed, is indeed a Stoic, as the beds are of entomological interest rather than soporific value to their users. In justice to the "flowery land" it should, however, be noted for what it is worth that, as far back as the middle of the eighteenth century, Sir William Chambers ("Chinese Chambers") described the beds in the homes of the wealthy Chinese as "something very magnificent"; the bedsteads made much like ours in Europe, of rosewood carved or lacquered work, the curtains of taffeta or gauze, sometimes flowered with gold, and commonly either blue or purple.

Apropos of beds Chinese, one is reminded of the *Midotzŭ* custom of the *couvade*—noted by Marco Polo and alluded to by Butler (when he wrote :

"Chineses go to bed  
And lie in their ladies' stead")—

by a picture in the South Kensington collection. The father is seen through a window, lying on a couch, nursing the newborn infant, the mother attending upon him with food. This *Midotzŭ* practice originated in the belief that the paternal relative must be treated as an invalid for a month, or ill-fortune will result to child and parents!

## BEDS OF RUSSIA

In the days when the Chinese and Japanese had not the Russian bear for so near a neighbour, Russian beds must have been quite as primitive, judging by the rhymed letters of Turberville, an English secretary of Embassy in Queen Elizabeth's time, who

Left his native soyle full like a reckless man,  
And unacquainted of the beasts, among the Russies ran.

The stranger is recommended to "clap his saddle to his head" instead of a pillow ;

In Russia other shift there is not to be had,  
For where the bedding is not good, the boalsters are but bad.

## —OF SPAIN

Spanish beds, during the zenith of her power, were so gorgeous as to call down restrictive rules, silver beds being, for instance, prohibited. At a subsequent period the Spaniards appear to have fallen into the other extreme, as regards beds, which became in modern days hard and discomforting.

## —AND OF GERMANY

A distinct feature of the old German bed is the large down pillow or upper mattress, which in parts of the country still answers the purpose of all, or nearly all, the upper bed-clothing of the English bed.

The peasants and farmers of the Tyrol and parts of Hungary, stack their many pillows and embroidered beds, in the manner shown in Colour Plate No. LXXIII.

Akin to the bed is



## THE CRADLE,

a bed *in petto*, and one over which more interest has been displayed than even upon its grown-up prototypes; for men and women are



DUTCH INLAID CRADLE.

but prosaic beings in comparison with His (or Her) Majesty the Baby. An infant's presence has consecrated not only a lowly manger in Judea, and the primitive cradle of bul-



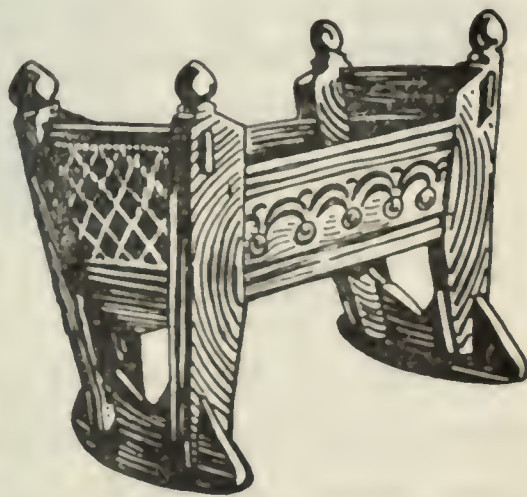
SARACENIC COT. NATIONAL COLLECTION. INLAID WITH MOTHER-O'-PEARL, IVORY, AND RED AND GREEN LAC.

rushes in which the child Moses made his *début* before Pharaoh's daughter, but homes of all times and climes, whether the cradle be the primeval dug-out tree trunk of the early Briton, or the "oblong wooden chest, swinging by links of iron between two posts surmounted by birds for ornament," as Fosbroke describes the cradle of Henry v., in which, also, Hone tells us, "all the royal family of George III.

were rocked," the "rocker," by the way, being a fixed female servant of the royal household with a salary. One is glad to record that this cradle was repurchased for 230 guineas in 1908, after many wanderings, for the royal collection. The oaken cradle in



FRENCH BERCEAU. SIXTEENTH CENTURY.



CRADLE. EARLY SIXTEENTH CENTURY.

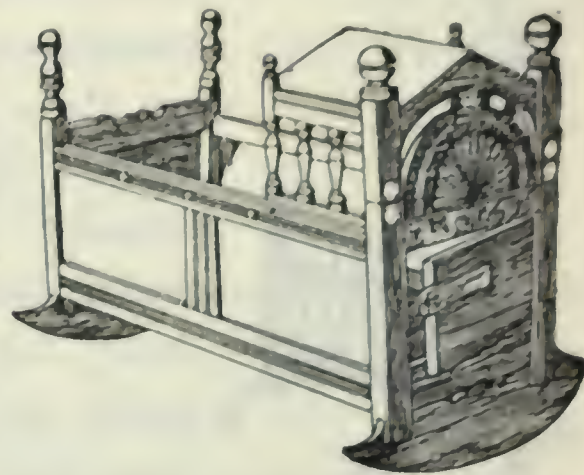


which the Countess of Mar rocked James vi. of Scotland (and First of England); the *Bercelonette* of the period of Louis Quatorze; the Empire *Berceau* for the little son of the great Napoleon. These are but some of the steps in the evolution of the cradle.

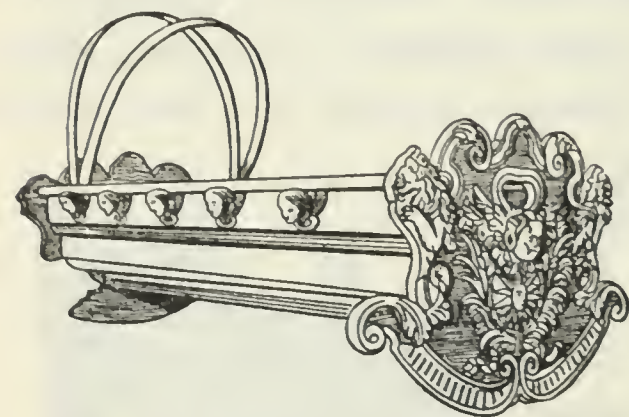


BERCEAU. GILT AND  
PAINTED RED. LATE  
LOUIS XIV.

It would appear that cradles were a reinvention of the Middle Ages. The analyst of their designs finds two methods adopted for rocking: one by suspending the trough-shaped, miniature bedstead, from pegs at each end, to an outer framework firmly based upon the floor; and



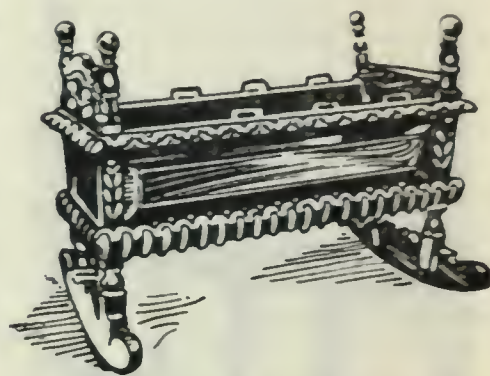
OAK CRADLE, OF WILLIAM AND MARY PERIOD,  
WITH HINGED HOOD AT HEAD-END WHICH  
CAN BE THROWN BACK. SOUTH KENSING-  
TON MUSEUM.



CARVED BERCELONETTE. LOUIS XIV. MUSÉE  
CARNAVALET, PARIS.

the second by fixing to their bases cross-pieces or rockers, which are shaped throughout their lower surface. The solid wooden cradle has given place to the *bassinette* and openwork cot, for sanitary reasons. Strange it is to find beings so dissimilar as the adult American and the infant European and Asiatic, united by a bond of sympathy in their "rockers."

The oscillating bed for infants is rightly suspect, and



CRADLE OF JAMES VI. OF SCOTLAND.

the day, or rather the night, is fast arriving, one hopes, when not even that the household slumbers may be unbroken—and its vocabulary restrained—will it be deemed justifiable to temporarily addle the brains of the baby.



## PLATE LXXV

### PANELLED ROOM: FRENCH. STYLE OF THE RÉGENCE

#### CARVED OAK CHAIR

*Le Garde Meuble*, Paris

#### ORMOLU-MOUNTED MAHOGANY WRITING TABLE

Height, 2 ft. 6½ in.; width, 6 ft. 4 in.;  
depth, 3 ft. 1 in.

#### ORMOLU-MOUNTED BOMBÉ *Commode*, BY CHARLES CRESSENT

In the WALLACE COLLECTION,  
Manchester Square, London

Height, 3 ft. ½ in.; width, 5 ft. 8 in.;  
depth, 2 ft. 8 in.

WHEN the frigid pomp of the court of *Le Grand Monarque* was gladly abandoned under the Regency, the *salle du reception* lost its importance, yielding to smaller and more comfortable apartments, whose *boiseries* were enriched with carved trophies—usually pastoral and of the chase—enclosed in shaped curving mouldings, which gradually lost their æsthetically valuable restraint. The transition of the *Regence* into the early *rocaille* phase of the style Louis xv. is clearly traceable upon the *boiseries* of Versailles.

The native timbers were still employed for these panellings, but for the smaller and more refined work of the cabinetmaker the woods of the Indies supplemented or supplanted the native oak, walnut, or chestnut—as well as the ebony work for which Boulle's pre-eminence in decorative furniture had ensured a long sway.

The writing table, with mounts and supports of bronze, cast, chased, and gilt, is veneered with mahogany angulated, *i.e.* diagonally disposed and reversed from the centre. Its derivation or evolution from the ebony piece by André Charles Boulle, in Gallery XVI. at Hertford House, is obvious; the main difference being that

the earlier piece is bedecked with *Le Père's* metal marqueterie on tortoiseshell, in addition to the perfectly wrought ormolu, whilst our more sedate *Régence* example relies upon the natural beauty of the woods, in conjunction with the ormolu mounts. The recession of the centre drawer was a characteristic Boulle feature, though adopted by Cressent, and persisted throughout the eighteenth century.

The celebrated commode by Charles Cressent, the official cabinetmaker to Philippe d'Orleans, Regent of France, being—as has been noted in our chapter upon the period—typical rather of the intervening transition between the *Régence* style and the *rocaille* phase of the Louis Quinze style, is a few years later in date than the writing table.

Cressent's brilliant commode formed part of the treasures of M. de Selle, an early connoisseur of French decorative art. It, with many others of Cressent's works from M. de Selle's collection, was sold in 1761,—if we accept M. Alfred de Champagne's account in *Le Meuble*,—being then described as an elegant chest of violet wood of agreeable colour, and ornamented with gilded bronzes of extraordinary richness. No one can deny either the richness or the ingenuity of the design of the two dragons upon the four drawers (divided by the *espagnolette*, on which is a feminine head). The tails of these dragons, in high relief, serve as handles to the upper drawers, whilst their decorative “stems” or “legs” form handles for the lower drawers.

The “shining parquets” (whose patterns were more frequently laid diagonally to the room plan) contribute in no small measure to the *ensemble* of French interiors.

The large *fauteuil* from the *Garde meuble* is of distinctly early *Régence* period, and of carved oak. Its present covering, possibly the original though not of the period, has been, for the purpose of style-accuracy, discarded in favour of the more characteristic design shown (from the National Collection), with its nosegays of flowers, upon undulating stems, and bands of ribands meandering in counter curves.









The modern bedstead, as we have seen, has progressed far from its crude beginnings—a shelf, or box without a lid, raised from the earth. The bed's padding or mattress is equally remote from the primitive heap of leaves or straw; whilst from the untreated skins of slain animals, which formed the first bedding, to the dainty sheets, blankets, and quilts, is as long a stride as are the present-day feather pillows from the wooden logs or stones to which they probably owe their genesis.

## EVOLUTION

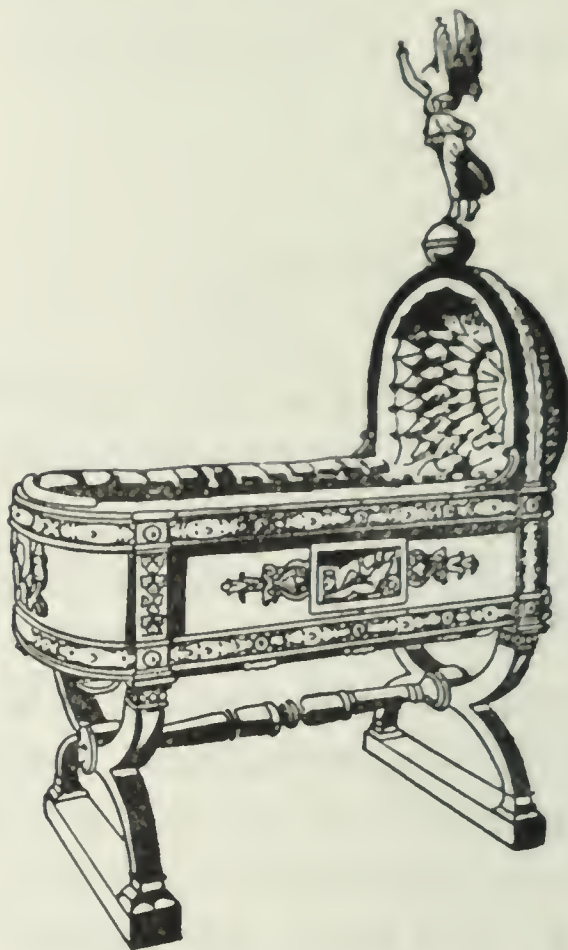
Along what lines will the future of the bed proceed? Will health and hygiene be chiefly aimed at? If so, porous coverings, ventilation, and absolute cleanliness in all appointments will doubtless be regarded as essentials. Will it ever be penal to supply the rotting flock or other maggot-breeding stuffing, upon which most of the civilised "world and his wife" now contentedly slumber?

Or will "comfort" be the chief objective? Will the hot-water bottle, which has supplanted the warming-pan (that calorific comforter of our ancestors), in turn be banished, and the bed of the future be warmed in winter by electrically-heated coils incorporated with the spring mattress, and easily adjustable to the exact temperature desired by the bed's occupant? Will the upper mattress also be so contrived that its traditional flatness may at will be varied to form a roll or ridge across the bed, at about the centre, to support the knees when drawn up, or otherwise adapt itself to the anatomy or whim of its user? These innovations would be welcomed, not only by the invalid, but by all who like at times to take their ease in bed; for whom also an adjustable shelf or table—now separate items of bed furniture—might well be provided as an integral part of the bedstead.

Mingled with much that provokes a smile in its history is much moving to deeper emotions; it is small matter for wonder that mankind have naturally regarded the pieces of furniture most connected with

their birth, marriage, and death, as of primary importance, and thus shown agreement with the dramatist who wrote—

The Bed ; a harsh and homely monosyllable,  
Yet in this brief and troubled life of Man,  
How full of majesty the part it plays !



BERÇEAU OF NAPOLEON THE FIRST'S SON  
(THE KING OF ROME). FONTAINEBLEAU.



## RÉGENCE AND LOUIS XV. PERIODS OF FRENCH DECORATIVE FURNITURE, 1715-1774.

"A Martin's summer, when the nation swam,  
Aimless and easy as a wayward feather,  
Down the full tide of jest and epigram;  
A careless time, when France's bluest blood  
Beat to the tune of 'After us the Flood.'"

THE *Meubles de luxe* produced during the period we now face, that of the Fifteenth Louis, inclusive of the Regency during his minority, reveal a command over artistic and technical resources on the part of their makers unsurpassed in the records of mobiliary woodwork.



TROPHY BY G. M.  
OPPENORT. RÉGENCE.

Remnants of a Nonconformist conscience, which the writer plumes himself upon possessing, demand recognition in the face of the period before us. Perchance, in the bulk, licentiousness was not greater than in our own days, but it was so highly placed, so unblushingly "in the limelight," that one cannot affect to be innocent of its existence. The Court gallants and beauties of the Court of Louis the Well-beloved have, however, gone their way, and it requires but little charity to assume that their innate virtues may have been as many even as those of the men and women of to-day.



TROPHY BY G.  
M. OPPENORT.  
RÉGENCE.





FACSIMILE OF DESIGN BY A. PEYROTTE.  
TRANSITIONAL RÉGENCE-ROCAILLE.

Madame de Montespan's indignant rejoinder, to a Pharisee who expressed his surprise at her knowledge and taste, "What! because I do one bad thing, must I do all others ill?" helps one to grasp more tolerantly the morality and mentality of her days. In nobler vein was Louise de Mailly's meek reply to the coarse epithet applied

to her in church many years after, whilst at the devotions with which she unremittingly endeavoured to atone for her brief association with Louis xv.: "Since you know me, pray for me."

Certainly the unbridled desire of the Court voluptuaries for beautiful accessories must have given many an hour of Eden to the craftsman whom their patronage and personal encouragement permitted, indeed stimulated, to the exercise, untrammelled by considerations of cost, of his highest art or craft.

Shall we be too fantastic in suggesting that some parallels may be found between the stages in the life of the monarch and the furniture produced at that time? There may at least be an analogy between the charming



FACSIMILE OF DESIGN BY A. PEYROTTE.  
TRANSITIONAL RÉGENCE-ROCAILLE.

*Régence* mode and the delightful child-king, with shapely hands, flowing brown hair, and complexion of delicate pink, who at five years of age, whilst receiving the addresses of his overjoyed subjects, played with his governess's necklace: and at seven, when told that he must leave her and "do what was right," cried out, "I know no right if I must leave



you": who at fourteen reached his majority, and thereupon gravely decided to sleep alone, saying, "I am no longer a child, to be afraid of the dark," yet was anxious that his guards should be near him: the unspoilt lad who wept when compelled to forswear his Spanish cousin, to whom he had been engaged for four years, and to wed the pious and placid Marie, daughter of that Stanislas Leczinski, dethroned king of Poland, whose *secrétaire* in the Wallace

Collection we shall have occasion to refer to. The sick monarch who twenty years after, when the churches and streets of his capital were filled with crowds solicitous for the preservation to France of his life, exclaimed, "How sweet! What have I done to be so well-beloved?" thereby earning his soubriquet of *bien aimé*.

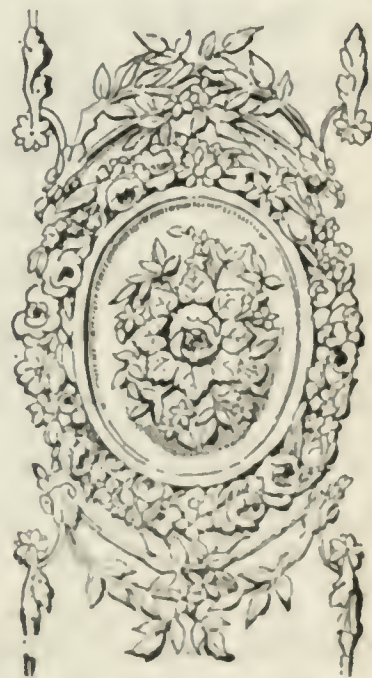
The turning-point of Louis xv.'s career was probably reached when, after remaining so long untainted amid the licentiousness of the society around him, he finally yielded to the lures of courtiers, anxious to remove the anomaly of a French king who was faithful to his queen. Shortly after he became acquainted with Jeanne Antoinette Poisson, Madame d'Etioles, whom he made

## MARQUISE DE POMPADOUR,

and admitted in 1752 to the privileges of the *tabouret*, i.e. of sitting thereon in the queen's presence. The Pompadour is allowed by her severest critics to have possessed a distinctive



DETAIL OAK CARVING WINDOW SHUTTER.  
LOUIS XV. ROYAL SCOTTISH MUSEUM.



DETAIL OAK CARVING WINDOW SHUTTER. LOUIS XV.  
ROYAL SCOTTISH MUSEUM.





GILT TABLE. TRANSI-  
TIONAL LOUIS XV.  
HOLYROOD PALACE.

taste for and love of the arts. She is stated to have danced, sang, and acted magnificently; played upon the lute and clavecin; engraved upon steel and stone, whilst her skill with the brush is manifested upon pieces of Sèvres ware: indeed, the renowned Sèvres manufactory owed almost its continued existence to her. She is credited with designing a plan for rebuilding Paris, of which a part comprising the Place Vendôme, the Place de Louis Quinze, and the Madeleine was adopted; whilst the planting of trees in the boulevards and the groves of the Champs Élysées was extended owing to her efforts. She made herself indispensable to Louis the Well-beloved—who as his reign advanced might have been dubbed with greater aptness, Louis the Melancholic—by arranging a constant change of new amusements. She dominated his political views, and arranged in large measure his foreign policy. Doing all this, one marvels that she could yet have found time to be the final Court arbitress upon points of taste. It is conceded that she stimulated the conception of style prevalent during her *régime*.

The bitterest enemy of the immoral but kindly, generous, and cultured *Marquise de Pompadour* could not have wished for her a more cynical reward than her royal lover's joke, as he watched her funeral *cortège* pass in the rain: "Madame la Marquise has bad weather for her journey to-day." Very different was Louis xv.'s attitude towards death when it threatened his own royal person. It then caused him to exclaim, after Damiens' attempt on his life, "Why kill me? I do no one any harm,"—at a time



GESSO ORNAMENT TOP OF GILT TABLE. TRANSI-  
TIONAL LOUIS XV. HOLYROOD PALACE.



## PLATE LXXVI

INLAID ORMOLU-MOUNTED UPRIGHT SECRÉTAIRE OF  
SYCAMORE, TULIP, KINGWOOD, HOLLY, AND OTHER WOODS—NATURAL  
AND STAINED

FRENCH-TRANSITIONAL LOUIS XV.—XVI. STYLE

In the NATIONAL COLLECTION, JONES BEQUEST

Dimensions: height, 5 ft. ; width, 3 ft. ;  
depth, 15½ in. Circa 1760

WHEN, towards the conclusion of Boulle le Père's life, the *marqueteurs*—designers and craftsmen—abandoned the metal and tortoiseshell inlaid work upon ebony with which that great art-craftsman's name is identified, the wooden *intarsia* to which perforce they returned, for many years occupied a comparatively subordinate place to ormolu and carving. Both the latter, indeed, were indispensable to the expression of the *Regence*, the transitional *Régence-rococo*, and the fully fledged *Rocaille-rococo* decorative modes. The inlayer's craft did not, however, sink into desuetude, nor did it suffer from lack of skilled workers. Simon Oëben, possibly a brother of Jean François Oëben, of *bureau du roi* fame, is credited with the production of the *secrétaire* illustrated in the annexed colour plate; indeed, his name is stamped thereon. Like J. F. Oëben, Simon, although a designer, appears to have been preferentially attracted by marqueterie, and was a leading spirit in the conservation and revival of the *marqueteur's* art; the arabesque and grotesque designs of Berain and Boulle were apparently regarded as irrelevant relics of bygone days by S. Oëben, who was, in designing the inlays of this *secrétaire*, inspired by pastoral arti-

ficialities of the Watteau and Boucher school. He preferred, as we see, to render with dainty touch light and wayward sprays, and bouquets loosely held by wind-blown ribbons.

The falling front flap of the upper part encloses drawers and pigeon holes; the lower cupboard, faced by the two doors, containing "secret" drawers. Though reticent in comparison with its more lavishly - mounted and richly - coloured fellows, Nos. LXXVIII. by Dubois and Gouthière, and LXXIX. by Saunier and Foulet, in succeeding colour plates, this Oëben secrétaire is singularly pleasing in both line and colour.









his household expenses and habitual revels alone consumed one quarter of the whole public revenue wrung out of his people; while starvation, in the words of Taine, "became an endemic disease,"



PANEL BY WATTEAU.

forcing the peasants to desert the homes they could no longer keep up, and to crowd as beggars to the towns.

The victor before whom English, Dutch, and Austrian troops fled at Fontenoy in 1745, the loser at Rossbach in 1757, and at Minden in 1759: the worn-out, vicious monarch, whose defeat and





DETAILS OF CARVED TRUMEAU BY BOFFRAND.  
HÔTEL DE SOUBISE, PARIS.

death in his last bout with smallpox was celebrated with *pasquils*, and was as popular as his recovery had been in his first illness. Such are some of the successive stages of the unstable Louis xv. of France, the most Stuart of the Bourbons.

Did he say "Après moi le deluge"? he reigned as though it were his motto.

## SOCIAL CHANGES MIRRORED BY FURNITURE

Had Louis the Fifteenth been of an age to continue his predecessor's constant round of receptions and State functions, the grand galleries and salons might not have yielded in importance to the *petit appartement* and the boudoir;

wherein amenities of social life occupied the place of imposing ceremonial, and desiderated the lighter and less formal furnishings now introduced. No doubt also a desire to voice the general relief from the gloomy pomp of Louis xiv.'s latter years sought expression in antithesis, in mollifying the severer straight constructional forms and giving an air of graceful unbending. Certain it is that the Louis Quinze style in decorative furniture is best summarised as the triumph of the curve in construction as well as in ornament.

Among other alterations carried out at Versailles during the Regency of the Duke of Orleans, which lasted from 1715 to 1723, the galleries of Mignard, Mansart's successor, were divided into smaller salons, and panelled in carved wainscot; to be partially



destroyed in turn by the alterations and redecorations of Louis Philippe in 1830,—a regrettable act, for the carved and mirrored *boiseries* or

## WALL PANELLINGS,

such as are shown in Colour Plate LXXV., are amongst the most charming features of the style, evincing a delicacy in interior architectural treatment previously unknown in France.

Panels with pictures by Watteau's great successor Boucher, Vanloo, and their school were constantly used in conjunction with such panelling, and in the little boudoirs or *réduits* which called for lighter and more pliant decoration, such as Jean Berain in the previous reign introduced with arabesques composed of delicate and whimsical figures of children, apes, and satyrs intermingled with flowers, birds, and insects.

In the preceding chapter on the Bed are set forth in detail many of the forms of

## GALLIC BEDS

Those of Louis xv. are lighter than his predecessor's; the alcoves in which frequently they were placed being arranged as part of the architectural scheme of the room. Second only to the alcove beds were the sofa beds; a form called *lit de Duchesse*, similar in construction to our modern bed, was made for the Queen in 1743. Beds were still crowned *à pomme* with bunches of feathers, as in Colour Plate LXXXIV., depicting a bed of the next period. Towards the end of the reign beds *à la Turque* and *lits en ottoman* also became popular. The iron bedstead, from whose utilitarian tyranny succeeding generations were to suffer, made its appearance, but was draped.



## WINDOW DRAPERIES

The *lambrquin* was no longer straight, as in the days of Louis XIV., but was usually shaped, and terminated at the angles in points with tassels.

Elegance being preferred to grandeur, and the forms of furniture changing in accord with the more social trend, small and dainty pieces supplanted the solid *armoires* and similar *meubles*: the *chaise* took the place of the heavy *fautueil*.

Cabinets also were light, and evidence a growing domesticity and avoidance of pomp in their designs.



ORMOLU-MOUNTED AND PAINTED COMMODE. LOUIS XV. Property of W. H. LEVER, ESQ., M.P.



ORMOLU COMMODE BY JACQUES CAFFIEXI. WALLACE COLLECTION.

In the *rococo-rocaille* phase of Louis Quinze the fashion for curves and *bombé* undulations, instead of straight outlines, was particularly noticeable on such pieces as chests of drawers and commodes, and encouraged the further use of metal mounts, to conceal joints and strengthen the weakness of the wood, where used across the grain.

Now appear the dainty trivialities dear to the modern drawing-room: the *encoignure*, or corner cabinet, and the *étagère*, or hanging cabinet.

The utility of the *guéridon*, or



## PLATE LXXVII

### BUREAU DU ROI LOUIS XV.

#### FRENCH TRANSITIONAL LOUIS XV.—XVI. STYLE

Commenced in 1760; completed in 1769.

MUSÉE DU LOUVRE, PARIS.

Dimensions: length, 5 ft. 6 in.; depth, 3 ft.;

height to top, 3 ft. 10 in.

(Copy in the WALLACE COLLECTION, Hertford House, Manchester Square, London)

THE place of honour among all the *meubles de luxe* of Louis xv. days will probably be allotted by consent to this famous mobiliary gem at the Louvre. Composed of rosewood, amaranth, and many other woods, it is further enriched with gilt bronze mouldings, figures, laurel wreaths, swags, vases, plaques, clock, and recumbent figures on either side of Apollo and Calliope; this magnificent ormolu work being modelled by Duplessis and Winant and chased by Hervieux. Its marqueterie trophies symbolise Fire, Air, War, Poetry, and Royalty, and are signed by Riesener.

It is in the transitional Louis xv.—xvi. style: was designed and its manufacture commenced in 1760 by J. F. Oëben, and completed after Oëben's death by Riesener, his pupil, who in 1769 married his widow.

One regrets that these dates (from official documents) compel the rejection of the story that the *bureau du roi* was ordered by Louis xv. as a token of royal favour upon the occasion of Riesener's marriage with the *Veuve Oëbenne*.

The official description, written some five years later, of this *tour de force* of symmetry and elaboration, occupies nearly forty lines of print in the *Garde Meuble* inventory.

Moved by the third Napoleon to St. Cloud, the *bureau du roi* narrowly escaped capture in 1870 upon the occupation by the Germans of that town.

Various "amendments" have been made to the bureau. In Louis xvi.'s days a helmeted head of Minerva displaced that of Louis xv. Did any anticipatory prevision occur to Louis xvi. when authorising this curious mutilation of his predecessor's presentment? The clock and vases have also been altered: the initials of Louis xv. are said to have occupied the position of the Sèvres biscuit plaques at the sides.

There is a breadth about the lines of this noble piece not invariably found in either Louis xv. or xvi. modes.

The preliminary steps taken to secure perfect welding of the artistry and craftsmanship are noted in our monograph herewith of this period.

Magnificent replicas have been executed by Beurdeley and Dasson. Dasson's copy of this piece in the Wallace Collection at Hertford House is the more remarkable, since one of the conditions under which the *bureau du roi* was lent by Napoleon the Third forbade casting. Even the figures holding the flambeaux were copied, without touching the original.

Inasmuch as its cost was, M. Molinier tells us, 72,775 *livres*, and Dasson is stated to have received £3000 for his copy, it seems probable that the Louvre original, with its historical associations, its mellower tones, and its even more delightful technique,—for Time's deceitfully caressing fingers, "fondling but to destroy," have so far but softened and merged the tones of the marqueterie,—would command an unprecedented price in the unlikely event of the French nation becoming severely utilitarian, and preferring with Omar Khayyám to "take the cash and waive the rest."









little occasional table, which originated during the preceding reign, was also recognised.

The *bonheur du jour*, or table cabinet, a small table with cabinet upper part, and the *commode*, assumed the shapes and proportions which they have retained ever since.

It was at Choisy, Bellevue, and *le Petit Trianon* that, to dispense with visible servants, each guest was provided with a table, named a *servante*, to himself, and wrote his needs thereon. The table then, at a signal, disappeared through an opening in the floor, to shortly rise again laden with the required fare.

The periods of the Fifteenth and Sixteenth Louis were those pre-eminently of writing furniture. The *cartonniers* "serre-papiers," nests of drawers or pigeon-holed stationery cases, standing usually at one end of the writing-table, were noticeable developments of French decorative woodwork as applied to clerical needs; whilst the *bureaux* and *escritaires* so epitomise the finest qualities of the modes that one perforce illustrates them to the exclusion of other pieces.

Alas, that one has neither the space nor the talent to adequately picture the exquisite appointments of those days! Even such comparative by-products as the clocks and *candelabra* of the period make one yearn to treat them at more length than is allottable to the whole of the modes of *Louis Quinze* days.

Towards the frivolous yet fascinating, sensuous, æsthetic atmosphere typical of the apartment in this "twilight of the old *régime*," these garnishings are essential: a single discord may upset the whole scheme.

French *salons* and apartments of the eighteenth



INLAID ORMOLU-MOUNTED CLOCK WITH ANGULATED VENEERS OF KINGWOOD, MAHOGANY, ETC. STYLE ROCAILLE-ROCO. BY LE ROY. WINDSOR CASTLE COLLECTION.



century are indeed peculiarly sensitive to anachronisms; they demand contemporary accessories throughout: the silks of Lyons, the porcelain of *Sèvres*, the clocks, the *candelabra*, and *garnitures* of their days. La Fontaine's fables furnished many subjects for the looms of Aubusson and the Gobelins; but the tapestries of these renowned factories are not more indispensable to the harmony than are the *fêtes galantes*, the delicate artificialities of Watteau's descendants, Boucher, Lancret, and their school.

## BOUCHER

Watteau died in 1721, but the art of Boucher and his pupils flits, butterfly-like, to and fro across this stage of French ornament: dainty, and devoted to the foam and froth of trivial amorousities. The artist's ideals, so lightly touched in upon his canvas, were more coarsely pictured by the life of this indispensable aid to Madame la Pompadour. He designed her costumes, painted her fans, her face, and her *cartes d'amour*. To live with Boucher's art alone must surely produce a sensation akin to that of Lady Stuart after reading *Lalla Rookh*—as of eating raspberry and apricot jam until they cloyed and sickened. These sets of lovers pursuing and pursued, "clinging and yearning, sighing and burning," yet ever with an eye to the nicely arranged *abandon* of their attire; one sits upon them without compunction when depicted in tapestry, and used for the coverings of the *canapés*, *chaises*, and other upholstered work.

The triumph of the curve in the frames of typical

## LOUIS XV. SEATS,

from the sweep of the top rail to the line of the cabrioled legs, is pronounced and more justifiable than in any other piece of furniture—though the designer's intention to round every angle and





BERGÈRE. LOUIS XV. ROCOCO. *Property of*  
W. H. LEVER, ESQ., M.P.

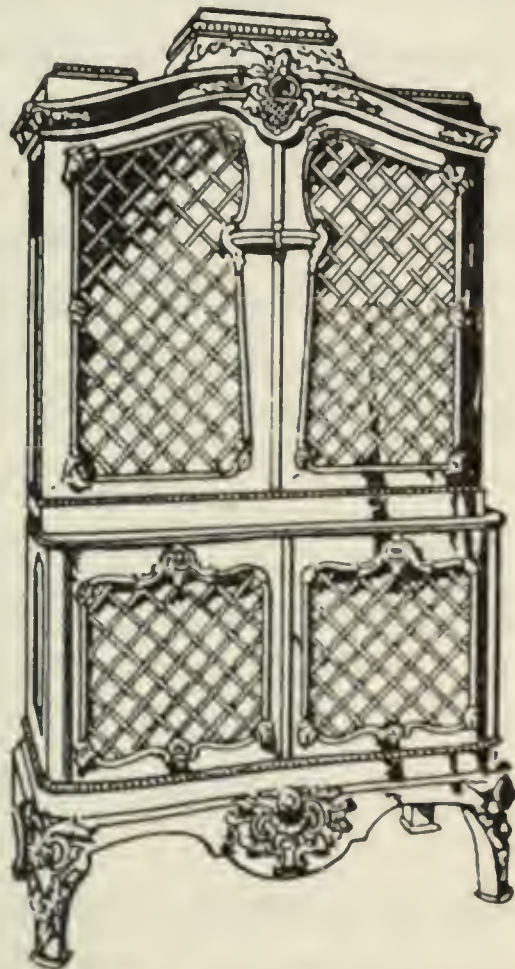
avoid every straight line is, one suspects, the result rather of an æsthetic craving for such mollifications, than lest sitters should be inconvenienced by arris or angle.

The *chaise*, a diminutive light chair, advances in favour; especially in the variety known as the *bergère* ("shepherdess"), with padded arms and sides enclosed by upholstered work.

The *chaise longue* is the most comfortable of the sofas or settees of

the period. It is somewhat curious, yet characteristic of the different national temperaments, that luxuriously - restful all-over stuffed settees, of the English Chesterfield type, made comparatively little appeal to the French until quite modern days. The historians who tell us of self-propelling velvet couches provided by Louis, that his guests at Choisy, whilst "luxuriously reclining, might, without exertion, transport themselves to any part of the room," neglect to describe for us the precise design or motive power.

A typical French suite of *Louis Quinze* days consisted of four or six *chaises*, two or four *fauteuils* (or heavier arm - chairs), two *bergères*, the *canapé* or couch, a *chaise longue*, and possibly footstools.



MÉDAILLIER BY CRESSANT. RÉGENCE.

It is once more necessary to repeat that style divisions and their nomenclature are but arbitrary conveniences,—misleading if accepted literally, as the invariable and universal expression of art throughout their period. Styles are ever in the making: transitional, developing, degenerating, and seldom stationary.



## PLATE LXXVIII

### UPRIGHT SECRÉTAIRE IN PARQUETERIE OF VARIOUS WOODS, WITH ORMOLU-MOUNTED ROSETTES, ETC.

FRENCH TRANSITIONAL LOUIS XV.—XVI. STYLE.

Property of the Rt. Hon. CHARLES  
STUART WORTLEY, M.P.

Dimensions: height, 4 ft. 7 in.; width, 2 ft. 11 in.;  
depth, 1 ft. 4 in.

TULIP, amboyna, kingwood (*bois du roi*), zebra, holly, and rosewood appear to be among the woods of this polychromatic parqueterie panelled *escritoire*. It may, without evidence of signature, be attributed to J. Dubois, since it is evidently by the same craftsman as the elaborate commode signed by J. Dubois in the Victoria and Albert Museum; also with supporting brackets of sirens in gilt chased, and from its details intended to be *en suite* with this secrétaire. J. Dubois should not be confused with the Dubois of Paris, who practised his art craft in the reign of Louis XVI. only.

Hertford House possesses several fine examples of J. Dubois' craftsmanship, notably the commode decorated with panels of Japanese lacquer, framed in mounts of bronze, shown herewith in an accompanying outline sketch. He will be remembered also as the maker of the pale green lacquer *cartonnier* shown in a succeeding colour plate.

It was perhaps but fitting that French cabinet craftsmen in the latter half of the eighteenth century should have constructed so

large a number of pieces of writing furniture, since the King had some 900 human *secrétaires* who paid highly for the honour of being appointed to the post; moving Montesquieu to remark that the vanity of his Majesty's subjects was an inexhaustible gold mine.









## RÉGENCE AND LOUIS XV. PERIODS OF FRENCH DECORATIVE FURNITURE, 1715–1774—(Concluded)



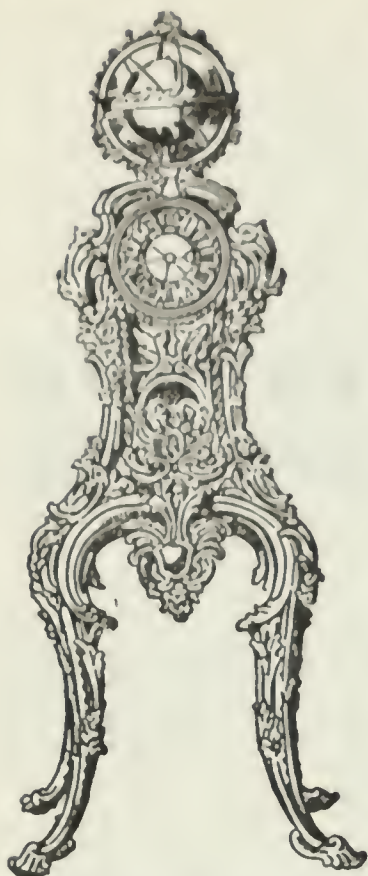
ELEPHANT CLOCK  
MOUNTED BY  
JACQUES CAF-  
FIERI. JONES  
COLLECTION.

LOUIS THE FIFTEENTH ORNAMENT, if one includes that produced during the monarch's minority, is broadly divisible into five phases or styles:—

- |  |  |
|--|--|
| (1) <i>Régence.</i>  | (2) Transitional <i>Régence</i> to <i>Rocaille</i><br>or <i>Rococo.</i>        |
| (3) <i>Rocaille-rococo.</i>                                  | (4) Transitional <i>Rocaille-rococo</i> to<br><i>Louis Seize (à la reine).</i> |
| (5) <i>Louis Seize</i> —to be treated in Louis XVI. chapter. |  |

### RÉGENCE

How much trouble would be saved writers on styles and their makers were the designers and artists to perform *suttee* at the end of the reign of the rulers after whom their works are to be called! One would not then need to point out that the designing and making of “*Régence*” decorative furniture commenced previous to the first days of the Regency of Philippe of Orleans, and did not cease upon his retirement. Examples are easily found dated years before the end of Louis XIV.'s reign in 1714, and the *Rocaille-rococo* phase did not for at least a decade after the termination of the Regency, in 1723, supplant the *Régence*,—indeed, it is well to regard the



ROCAILLE CLOCK BY JACQUES  
CAFFIERI. VERSAILLES.

transitional *Régence* phase in the Louis xv. style as merely pivoted upon the years 1715-23, when, in consequence of the infancy of the king, the country was ruled by the Duke of Orleans, and France became infatuated with the Scotsman Law's Mississippi and other financial schemes, enormous sums being pocketed by financial cliques. Owing (shall one say?) to the content with habitual impecuniosity and aloofness from thought of gain characteristic of artists, no signs of this wave of greed and gambling, which was rolling over the country, are discernible in the well-balanced and charming work of the artists of this period.

Certain it is that much of the fascination of the best work of the *Régence* modes is owing to the impression it leaves of effortless ease. The graceful play of the lines suggest the unbending of the master. Even in the transition from *Régence* to the *Rocaille-rococo* the play of line continued for some years to be decorous æsthetically, if not technically, and its self-satisfaction to be genially infectious.

Perhaps the best known of the *chefs d'œuvres* usually attributed to this period is the celebrated *commode* by Cressent in the Wallace Collection, forming part of Colour Plate LXXV. It is, however, a distinctly late specimen, and typical rather of the transition from the *Régence* style to the

## ROCOCO OR ROCAILLE,

terms compounded of the two French words for rock and shells,—*rocaille* and *coquaille*, to which many of the decorative details of the style bear resemblance.

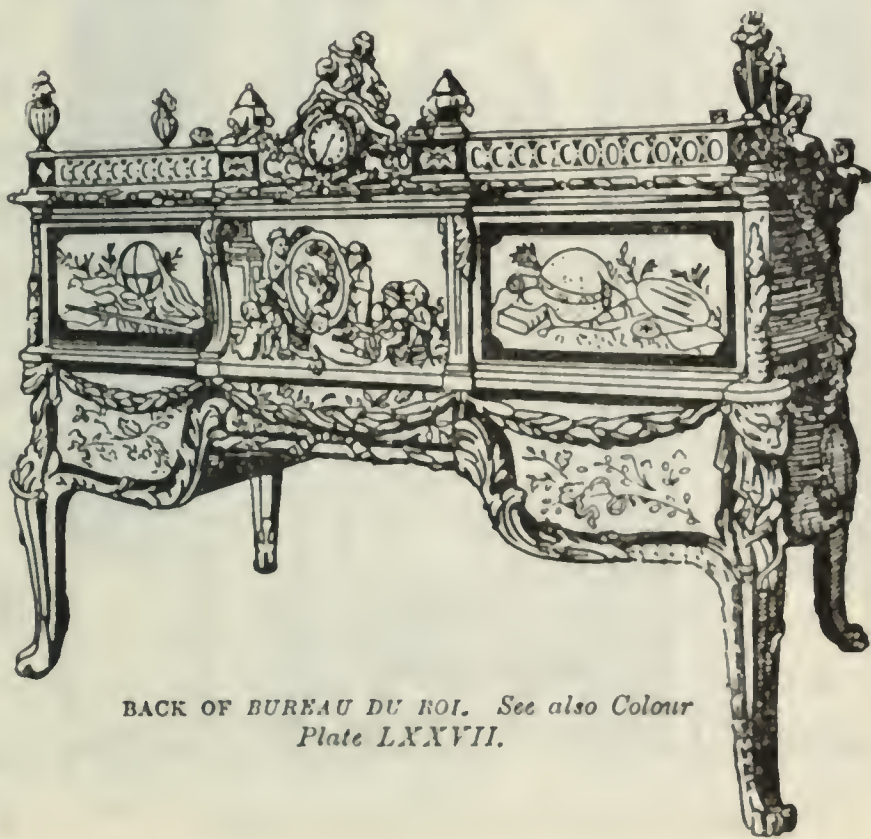
This development of the Louis xv. style was largely the French



version of the *Rocaille*, born in Italy even before Bernini, its prophet and exponent, was invited to France by Louis XIV. Examples showing infection are found as early as that monarch's days, but the elbowing of the straight line out of its constructional rights developed after the earlier *Régence* phase. In part this development was the natural outcome of the tendencies actuating the *Régence*, but in some small measure it appears to have been influenced by the Far Eastern arts, which had steadily appreciated in France from the days of Mazarin. Indeed, the abruptly ended curves of the Chinese are distinctly traceable in the characteristic scroll, frequently suggestive of the curled endine conventionalised.

French designers, even in their extreme treatment of the *Rococo*, usually maintained a balanced command by means of opposing curves. They reserved their most fantastic riots of lines for their designs for other nations, especially for the royal palaces of Spain, Austria, and Germany, and may have felt their mode to require such licence in competition with the *outré* products of the Italian *baroque*. The result being the *rocaille* splendours of *Sans Souci*—that Potsdam pleasure palace whence Frederick the Great retired to play the flute and entertain Voltaire, to whose political writings at this epoch the term Gallic applies with double significance.

Of the transition phase from the *Rococo-rocaille* to the Louis XVI.,—at times known as *à la reine* in compliment to its supposed inception in response to



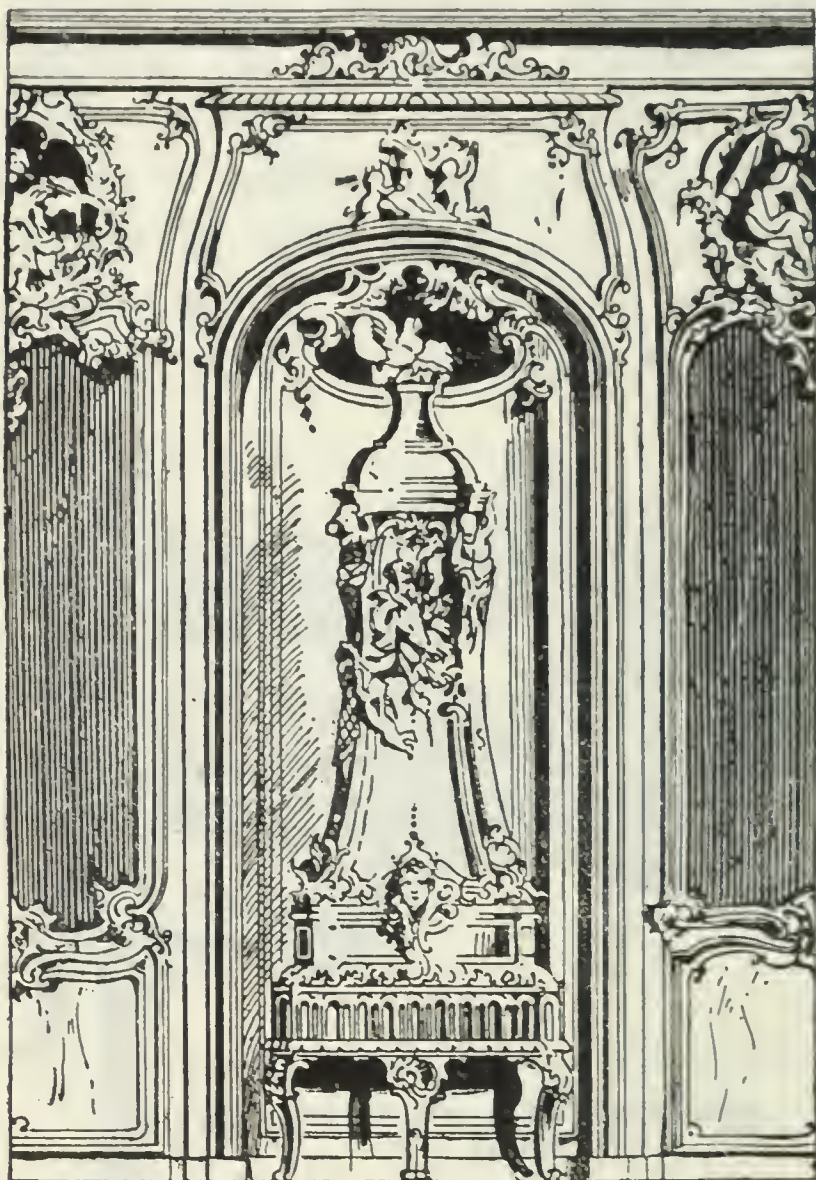
BACK OF BUREAU DU ROI. See also Colour Plate LXXVII.



Queen Marie Leczinska's suggestion,—which originated several years before Marie Antoinette's arrival, the best example is the magnificent *meuble de luxe* known as the *bureau du roi* shown upon Colour Plate LXXVII. Its interesting history is fully set forth upon succeeding pages.

## ORNAMENT

More or less common to all these stages is the employment in ornament of Boucher's Arcadian "properties," fountains, doves, wreaths, cupids, and busts of women, or of satyrs crowning



RECESS, FROM DESIGN BY CUVILLIÉS FILS.

pedestals; as well as fruits, flowers, and trophies of pastoral occupations, of love, war, and of the chase.

Pictorial effects were also aimed at, surpassing those of the earlier cloistered Italian Intarsiatori, in natural as well as stained, shaded, and engraved woods — examples may be seen in the panels of colour plates of the Marie Antoinette *escritoire* (LXXX.), of the *bureau du roi* (LXXVII.), and of the *secrétaire* (LXXIX.).

## WOODS

With the exception of satinwood, more typical of the *Louis Seize* style than that



of *Louis Quinze*, almost the whole gamut of woods known to eighteenth-century *ébénistes* was used. Many of these fancy woods are illustrated in our Colour Plates Nos. LXVII. and XC. The most prominent constructionally (in addition to oak, which was, when exposed, carved and chiefly used for wardrobes and the larger enclosed pieces) are mahogany, violetwood, boxwood, rosewood, amaranth, amboyna, tulipwood, laburnum, *bois du roi*, sycamore, holly, cherry, and ebony. Pieces, in addition to being lacquered, were also painted white and gilt; indeed, scarcely any resource which ingenuity in woodwork decoration could suggest was left untried at this period of French applied art.

In 1751 a valuable law enacted that master *ébénistes* (ME) should stamp their names upon their work. Although not strictly enforced, it has assured the attribution with certainty of many examples which otherwise might have been subject to controversy.

Among the many brilliant

## MASTER ÉBÉNISTES AND MARQUETEURS, CHARLES CRESSENT

is pre-eminent as designer, sculptor, and craftsman in wood and bronze. He was a pupil of Boulle, and *ébéniste* to the Regent, Philippe d'Orleans. Though Cressent is chiefly linked in the annals of decoration with the style *Régence*, and those exquisite female heads he cast and chiselled for the corners of his pieces, he was the pioneer not only of the first phase of *Louis Quinze*, but of its more sinuous developments, and as veritable an artist as any man of the eighteenth century.

To the woodwork connoisseur, unawed by the arbitrary divisions of the arts into fine and decorative, a picture by Boucher or Lancret is not a greater work of art than one of Cressent's *commodes* or a *bureau du roi* by Riesener. Cressent appears to have based his style

in decoration upon Gillot and Watteau, whilst in his constructive ideas the influences of De Cotte and Oppenort are evident. Doubtless much of the perfect accord and fusion manifest in the details of his work was due to his insistence on personally executing all the details of his *chefs d'œuvres*,—a love of craftsmanship which appears to have embroiled him with the trade guilds, who insisted, with all the tenacity of modern trade unions, on the restriction of their members to one particular craft.

England is indeed fortunate to possess, in the Wallace Collection, Cressent's masterpiece, the inlaid commode with ormolu mounts shown in Colour Plate LXXV., which we have noted as the typical example of the *Régence* period:

## OËBEN

There would appear to have been two contemporary Oëbens—J. F. and Simon—both described as cabinetmakers to the king; possibly they were brothers. Simon Oëben, at times referred to as Hobbene, has his name stamped upon the large bureau with floral work upon a ground mitred and reversed from the centre in the Jones Collection (illustrated in Colour Plate LXXVI.). Simon Oëben was among those who did not disdain the more formal and reticent geometrical inlays. The other and better known J. F. Oëben forms a connecting link between Boulle and Riesener. His chief title to fame is, in conjunction with Riesener, that of being concerned in the production of the *bureau du roi* (Colour Plate LXXVII.). He received his brevet to lodge at the arsenal with permission to set up a forge near, in the same year, 1760, as the order to make this world-famous masterpiece,—as veritably a king of *bureaux* as it is the bureau of a king.



## PLATE LXXIX

UPRIGHT SECRÉTAIRE INLAID IN VARIOUS WOODS,  
WITH CAST, CHASED, AND GILT BRONZE MOUNTS

THE WOODWORK BY CHARLES SAUNIER. THE MARQUETERIE BY FOULET  
(FRENCH TRANSITIONAL LOUIS XV.-XVI. STYLE. *Circa 1765*)

THE WALLACE COLLECTION, HERTFORD HOUSE,  
MANCHESTER SQUARE, LONDON

Dimensions: height, 5 ft. 10 in.; width,  
3 ft. 4 in.; depth, 1 ft. 4 in.

THE writing furniture produced during each phase of style, by the eighteenth-century French masters of decorative woodwork, so characteristically embodies their distinctive developments that no apology is needed for the inclusion of another of their favourite *secrétaires* from the Wallace Collection. Executed during the closing years of Louis xv.'s reign, in the transitional mode which led to the so-called *Louis Seize* style, this vigorous example of Claude Saunier's woodwork and Foulet's marqueterie, contrives, within a structural design practically identical with those of the subjects of Colour Plates LXXVI. and LXXX., to display decorative ornament of very dissimilar type to either. The light flowers, leaves, and ribbons, delicate, wayward, and in unison with the pastoral symbols of the day, upon Simon Oëben's *secrétaire*, are almost supplanted by strong and stern symbols of war in inlay and ormolu of unusual boldness and weight,—helmets, military trophies, and architecture in ruins—and, although the lower marqueterie panels somewhat relax the severity of the symbols, yet the chased ormolu knots of ribbons supporting the

ovals are formal, and obviously would be unaffected by the strongest wind that ever swept the groves of Arcady.

The design of the magnificent marqueterie, enframed by angulated tulipwood veneering upon the panels of the flap signed by the *marqueteur* "Foulet," is virtually a revival in its pictorial scraps of architecture in ruins, of *motifs* favoured in the early seventeenth century.

If one may be pardoned the not irrelevant digression ; interesting and in an elementary way pretty, as is the marqueterie of our English eighteenth-century craftsmen, such work appears at times childishly simple, when seen in comparison with the designs of the eighteenth-century French inlayers who wrested the crown of supremacy even from their cloistered Italian forerunners. Neither the monks nor their lay French successors feared to cover their spaces, whilst the English method is usually to insert hackneyed and thin ornament, whose only merit is its cheapness.

England to-day probably possesses finer examples of the great Gallic art craftsmen of the eighteenth century than France herself, having, doubtless, profited more than any other country by the sales during *La Terreur* of royal and noblemen's furniture, and—by the royalist nobility in their destitution, of such pieces as escaped the destroying or dispersing activities of the *sans culottes*.









## THE BUREAU DU ROI

In the "Bulletin de la Société des Antiquaires" in 1886 was published a state document of the period descriptive of the procedure adopted in the making of this masterpiece, and incidentally throwing light upon the extraordinary pains taken to ensure success in French mobiliary masterpieces. As one would anticipate, after the design had been practically decided upon a miniature coloured model was made, with precise wax-modelled representations of all the bronze figures, flowers, and other relief ornament of its *ciseleur*-sculptor Duplessis, and the outlines and tints of the marqueterie.

This miniature model being approved, a full size model, which could be taken to pieces, was next made. So great was the desire to achieve an absolute *chef d'œuvre*, that perspective drawings showing the *bureau* from many points of view were also deemed necessary.

The descriptive notes appended to our colour plate detail the further history of this "clou" of Gallic decorative furniture, and its in-part-maker Riesener's connection therewith.



CORNER CABINET (ENCOIGNURE). MARQUETERIE  
PANELS. THE LYNE-STEPIENS COLLECTION.

Another Oëben - Riesener *bureau*—the original of which is in the Wallace Collection and bears Riesener's signature—is that stated to have been ordered by Stanislas Leczinski, the philosophic ex-king of Poland, who died in 1766, ere its completion. It is not mentioned in the inventory of her late husband's belongings drawn up by the *Veuve* Oëben at her marriage to Riesener. Though designed upon similar lines to the *bureau du roi*, it is much inferior to that piece, in the writer's opinion, the colour being un-



pleasant. To what extent should the Oëbens be credited with the design of this *bureau*? Riesener probably was responsible for the whole of the manufacture. His signature upon one of the open books in the marqueterie runs:—

*L'an mil sept soixantes-neuf le vingtième  
fevrier . . . a Paris.      RIESENER fecit.*

The Leczinski *bureau* formed part of the French crown furniture, and was sold in Holland to Sir William Hamilton, from whom Sir Richard Wallace purchased it at Naples.

The finances of Louis xv. fell so low that the manufacture of furniture in the state workshops of the Gobelins practically ceased. Though, as has been noted, French master cabinetmakers of the eighteenth century signed their works, too often the plane of the repairing workman has destroyed or damaged the mark.

Among the master craftsmen who aided in the evolution of this complex yet fascinating decorative era were Leleu, Claude Saunier, Dubois, Weisweiler, and many others, whose periods of activity will be found more precisely shown in the subjoined summary of the chief workers in French decorative furniture, from the days of *Louis le Grand* to those of the Great Napoleon.

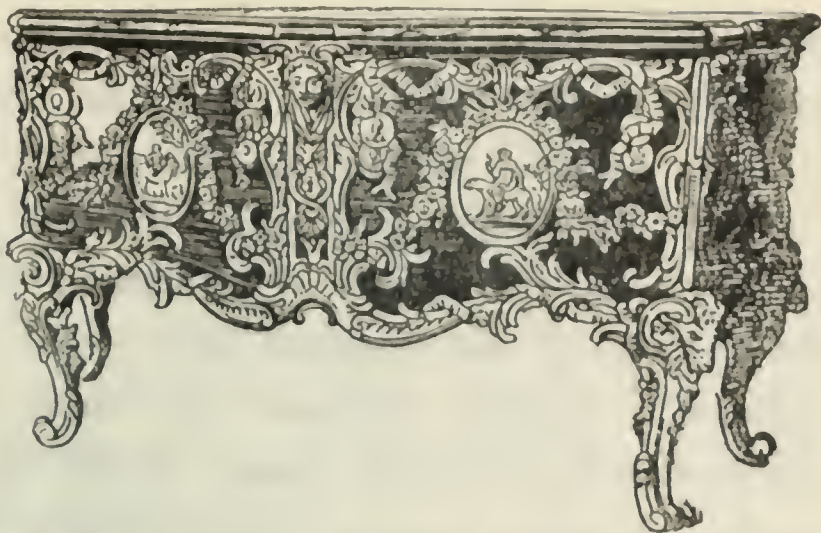
During the eighteenth century the Paris Corporation of Master Cabinetmakers enrolled several hundreds of craftsmen, of whom many were probably little inferior to the more prominent fellow-members whom we have mentioned.

## ORMOLU

Ormolu mounts, if lighter, both in the treatment of their ornament and in their weight of metal, than those of preceding *Louis Quatorze* days, gradually tended, through the *Regence* and until *Rococo-rocaille* days, to cover and ornament the structure.



To connoisseurs who — zealous for the decorative dominance of wood — object that the productions of the eighteenth - century *ciseleurs* by their beauty and metallic tones, distract attention from the wood of which the piece is mainly composed, one can only reply that the metal-



MÉDAILLIER, LOUIS XV. *Exposition Rétrospective, PARIS, 1900.*

work serves usually to greatly strengthen the work, and that the details of the *ormolu* almost invariably exhibit a very real sculptural charm.

One of the most fantastic of *Rococo-rocaille*

## CISELEURS, JACQUES CAFFIERI,

was sculptor in bronze and metalwork to the king. Jacques Caffieri was a son of the Philippe Caffieri whom one encounters in Louis XIV. days, and father of the Philippe Caffieri whose conduct gave his parents as much trouble as it apparently did amusement to the not easily shocked Parisians of those days, ere he settled down in the succeeding reign.

How far Jacques Caffieri was a designer himself, and how far merely an interpreter of Meissonier's designs in metal, will now probably never be ascertained.

## SINGERIES

To whom is the world indebted for the aphorism that the ape and the Chinaman walked arm in arm into the world? In French ornament at least, as in evolution, the ape was first: we find him



animating Jean Berain's arabesques and Claude Gillot's grotesque creations before Watteau, Jacques Caffieri, and the later painters in their *singeries* realised his decorative value.

It is evident, from such details as the handles on Cressent's commode in the Wallace Collection, that even in the later period, the period of the *Régence*, the weird dragons of Chinese art were imitated. Caffieri, Dubois, and their contemporary workers, during the succeeding *Rocaille* phase of the Louis xv., delighted to enshrine panels of the Japanese and Chinese lacquerwork in their ormolu-mounted creations.

## GOUTHIÈRE,

another of the great *ciseleurs*, did much work for Madame du Barri, and, losing 750,000 francs through the refusal of the State to pay her debt, died in an almshouse. Born in 1748, he was a worker in the days of Louis Seize,—a much later, less vigorous, but even more finished craftsman than Caffieri; like Caffieri, he delighted to exercise his craft in mounting not only furniture, but porcelain vases and other ceramic work. He chiselled some of the mounts upon the Leczinski bureau.

One must not omit mention of



COMMODE. JAPANESE LACQUER PANELS.  
ORMOLU MOUNTS. SOUTH KENSINGTON.

## MEISSONIER (JUSTE AURÉLE),

perhaps the most prolific designer of the *rocaille-rococo*. An Italian by birth and training, he, with Oppenort, greatly assisted the formation of this French interpretation of the *barocco* and *rocaille*; his





GUERIDON, FROM DESIGN BY  
BLONDEL.

position as Director of the Royal Factories, from 1723 to 1750, giving him probably more influence than any other artist during the period.

Prominent also among the woodwork designers of the period were the three brothers Slodtz, *Dessinateurs de la chambre du Roi* after Meissonier from 1750 to 1765, who are credited with the remarkable *commode* by Jacques Caffieri, and many other designs for furniture.

## LAC

So admired were the lacquers of the Far East that a custom is alleged to have sprung up in France, as in England, among *ébénistes*, of shipping their pieces "in the white" to be lacquered in China or Japan, until the vogue led to successful efforts to discover the secret of preparing these marvellous translucent surfaces. As far back as the earlier years of Louis Quatorze's reign, the artist Hongre was employed at Versailles in imitations of lacquer work, whilst at the close of the seventeenth century several lacquer craftsmen were at work in Paris.

As were Boulle's metal and tortoiseshell inlaying processes to the decorative woodwork of *Louis le Grand*, so was the famed lacquer process of Martin to that of *Louis le Bien Aimé*.

"Ces cabinets ou Martin  
A surpasse l'art de la Chine,"

sings Voltaire, who in *Nanine* pays further tribute



SECRÉTAIRE WITH PAINTED  
PLAQUES. LATE LOUIS  
XV. SOUTH KENSINGTON.





CONSOLE. LOUIS XV. GRAND TRIANON,  
VERSAILLES.

to the vogue of *Vernis Martin* in the footman's description of the wedding gifts—

“Six beaux chevaux, vous serez contents  
De la berline, elle est bonne et brillante  
Tous les panneaux, par Martin sont vernis.”

There were four brothers Martin, one of whom, Robert, a carriage painter, is, in his marriage certificate in 1735, described as *vernisseur du roi*; whilst another apparently made curios in imitation of Eastern styles.

Robert Martin is stated, with probability, to have received the secret of lac making or information leading to its discovery from missionaries expelled from Japan. The Martins' summer of prosperity lasted from 1744, when the patent was obtained, to the end of *Louis Quinze* days. Robert secured a monopoly for twenty years, and his brothers and family appear to have joined vigorously in the manufacture of the soon famous *Vernis Martin*. All seem to have been energetic, commercially-minded artists with manufactories and pupils who assisted them to redecorate apartments at Versailles for the King and for *Madame la Pompadour's château*. Ultimately the output of *pagodas* and *chinoiseries* became so great as to surfeit Europe during the succeeding reign.

Mr. Bushell informs us in his volumes on Chinese arts: “In the reign of *Chien Lung*, the learned Jesuit Père d'Incarville, correspondent of the French Academy, wrote a *Memoire sur le Vernis de la Chine* which was published with eleven illustrations taken on the spot in the ‘Memoires of the Academie’ . . . in Paris in 1760.” This paper is a valuable



FACSIMILE DESIGN CONSOLE. ROCAILLE-  
ROCO, BY PICAU.



## PLATE LXXX

### ESCRITOIRE À TOILETTE

BELIEVED TO HAVE BEEN THE PROPERTY OF QUEEN MARIE ANTOINETTE

FRENCH TRANSITIONAL ROCOCO-LOUIS XVI., BUT PROBABLY MADE  
CIRCA 1780

JONES BEQUEST, VICTORIA AND ALBERT  
MUSEUM, SOUTH KENSINGTON

Dimensions: height, 3 ft. 3 in.; width, 2 ft.  
7 in.; depth, 1 ft. 7 in.

OF tulipwood, with chased and gilt ormolu mounts, inlaid upon front, sides, back, and fittings with emblematic trophies, flowers, and arcadian subjects in harewood, kingwood, box, sycamore, a stained pale green wood, and other natural and stained woods, with ivory.

It has been customary until recently to ascribe this subtly curved and celebrated *escritoire* either to David Röntgen ("David"), or to Riesener, and his master Jean François Oëben. There is, however, little doubt that, despite certain similarities to the *Bureau du Roi* and other of J. F. Oëben's and Riesener's productions, it should be attributed to Claude Saunier, an equally fine woodwork craftsman, as is evidenced also by the upright *secrétaire* forming the subject of the preceding Colour Plate.

Though probably made as late as 1780, little of *Louis Seize* straightness is observable in its graceful lines, which are exquisitely restrained but typical of the transition from *rococo-rocaille* to the *Louis Seize* mode. The design evidences the persistency of the style *Louis xv.*; indeed, were it not for the details of the marqueterie upon the side panels, one might ascribe to it as early a date as 1755. The elaboration of the piece may be judged from the fact that its surfaces are richly inlaid, even upon the very sides of the toilet-well or deep drawer.

Despite, however, this profusion of ornament, an air of quiet restraint pervades the design.

It appears to the writer that the most rigid advocate of straight lines in furniture construction may permit himself to admire—or at least regard as permissible—the play of carving, colour, and line in such deviations from his tectonic ideal, when they are made, unhampered by considerations of cost, as *tours de force* for the palace.

On the other hand, one can feel only regret and dislike for cheap travesties at commercial prices of this essentially *de luxe* mode.

Probably the many little receptacles for toilet requisites encouraged the legend that the *escritoire* was made by “David” Röntgen, who is credited with a liking for such work in light woods.

It has been thought preferable to show the *escritoire* flap and its lower “drawer” closed, that the ornament might be seen,—indeed, when drawn out, the receptacle for *articles de toilette* in the lower part appears too weighty for the legs. In its central division the flush panel, delightfully inlaid, on being lifted, reveals a mirror on its under surface. The two side divisions (covered with hinged inlaid flaps) are lined with fine silk. That on the right hand contains pin cushions and fitted wooden boxes for powders; whilst the left-hand side is equipped with scent bottles, tweezers, little brushes for touching the eyebrows, and similar aids to the artistic enhancement of personal charms, recalling Anstey’s rhymed list in the *New Bath Guide* of the things required by a fashionable beauty when visiting that city—

“Bring, oh! bring thy essence pot,  
Amber, musk, and bergamot,

Eau de Chipre, Eau de Luce,  
Sans-pareil and citron-juice.”

The tones of tulipwood, apt to be fiery at first, and of the other woods, have been bleached and mellowed by age to a series of subtly changing gradations ranging from pale biscuit to pale umber.

As one studies the *escritoire de toilette* one’s thoughts turn to the haughty yet pathetic image of its reputed royal owner: one pictures her serious and intent on the use of its aids to beauty, oblivious or disdainful of such trifles as the gathering storm of the revolution.









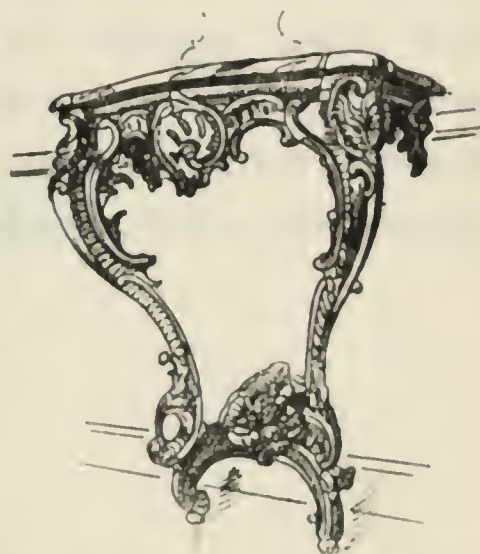
account of the industry at Canton, the productions of which he confesses, however, to be inferior, artistically to those of Japan.

When Robert Martin died the art gradually lost its high estate and became a commercial matter, especially when for foreign consumption; for the Martins, in accord with French practice, seem to have exaggerated and vulgarised their works when for foreign use.

The Martins' panels, after a while, were not restricted to imitations of Far Eastern work, but towards the conclusion of our period, as well as during the next reign, were painted with the subjects of Boucher and his school.

The famous green lacquered varnish powdered with gold was hailed with especial joy. Among examples in this coloured lacquer, to be seen in the Wallace Collection, are a *cartonnier* (see Colour Plate LXXXIV.) and a table made by J. Dubois, on which the Peace of Tilsit is said to have been signed by Napoleon, the Czar, and the King of Prussia.

The Jones bequest at South Kensington, and even more the Wallace Collection at Hertford House, are of inestimable value to students and lovers of the subtly curving style of Louis Quinze days, as well as the succeeding Louis Seize period. Not even at the majestic Louvre itself is there so complete an exposition of the masters of the French schools—of Watteau, Pater, Lancret, Oudry, Nattier, Boucher, Fragonard, and Greüze—as is to be seen at Hertford House. The collection of Sèvres porcelain and snuff-boxes is among the finest in the world: the sculpture and bronzes by Girardon, Cayot, Houdon, Falconet, and Clodion are fittingly displayed in company with the masterpieces of decorative furniture and garniture by Cressent, Caffieri, Dubois, J. F. Oëben, Meissonier, "David," Riesener, Gouthière, and



CONSOLE. LOUIS XV. MUSÉE  
CARNAVALET, PARIS.

others,—the great designers and craftsmen whose characteristics we have endeavoured to summarise in this review.

The sinuous Louis Quinze decorative modes are, however, too foreign to the English temperament for comprehension or successful transplantation; it were about as reasonable to expect to acquire a Scottish accent and outlook on life by an occasional repast of haggis and porridge, as to anticipate our British possession and exhibition of Louis xv. *chefs d'œuvres*, at Hertford House and South Kensington, to confer upon the inhabitants of these islands the French temperament necessary to appreciate and produce them. Nor is this a matter for lamentation, for the Louis xv. style is emphatically *de luxe* when applied to woodwork. Its curves are against the laws governing economic construction, and consequently necessitate the highest craftsmanship and the absence of monetary and time considerations: ideal conditions, but seldom obtainable.



BAROMETER AND THERMOMETER.  
TRANSITIONAL LOUIS XV. -  
XVI. MUSÉE CARNAVALET,  
PARIS.





# SOME OF THE CHIEF FRENCH DESIGN WORK CRAFTSMEN ASSOCIATED WITH THE PERIODS DURING WHICH THEY OF LOUIS THE FOURTEENTH'S REIGN

x = Periods of Work. Sc. = Sculptor. Cr. = Carver. Met. = Metal Worker.  
Marq. = Marqueterie Cutter. See also Chart of British

	Louis XIV.	Régence.	Transition from Régence to Louis XV. (Rocaille-Rococo Phase).	Rocaille-Rococo Phase of Louis XV.	Transition from Rocaille-Rococo (Louis XV.) to Louis XVI.	Louis XVI.	Directoire.	Empire.
Audran, Claude, 1639-1684 . . . . .	x	...	...	...	...	...	...	...
Bachelier (P.) . . . . .	...	...	...	...	x	x	...	...
Ballin, C. (Des., Eng.), 1615-1678 . . . . .	x	...	...	...	...	...	...	...
Bennemann (CM.) . . . . .	...	...	...	...	...	x	x	x
Berain, J. (Père) (P. and Des.), 1638-1711 . . . . .	x	...	...	...	...	...	...	...
Berain, J. (Fils) (Des., Eng.), 1674-1726 . . . . .	x	x	...	...	...	...	...	...
Bernini (Sc. and A.), 1598-1680 . . . . .	x	...	...	...	...	...	...	...
Berthault, P. G. (Des.) . . . . .	...	...	...	...	...	x	...	...
Blondel, Sen. (A.), 1617-1686 . . . . .	x	...	...	...	...	...	...	...
Blondel, F. (Nephew) (A. and Eng.), 1705-1774 . . . . .	...	...	...	...	x	x	...	...
Boffrand, C. Germain (A., Des.), 1667-1754 . . . . .	x	x	x	...	...	...	...	...
Boizot (Sc., Cis.), 1743-1809 . . . . .	...	...	...	...	...	x	x	...
Bouchardon (A., Sc.), 1698-1762 . . . . .	...	...	x	...	...	...	...	...
Boucher, François (Père) (P. and Des.), 1704-1770 . . . . .	...	...	x	x	...	...	...	...
Boucher, F. (Fils) (Des.), 1736-1781 . . . . .	...	...	...	...	x	x	...	...
Boule, André Charles (Père, and Four Sons) (CM., Des., P., Marq.), 1642-1732 . . . . .	x	x	x	...	...	...	...	...
B.V.R.B. . . . .	...	x	x	...	...	...	...	...
Caffieri, Philippe (Père) (Sc., Cis.) . . . . .	x	...	...	...	...	...	...	...
Caffieri, Jacques (Cis. du Roi), 1678-1755 . . . . .	...	x	x	x	...	...	...	...
Caffieri, Philippe (Cis.), 1714-1774 . . . . .	...	...	...	x	x	x	...	...
Caffieri, J. J. (Fils) (Cis.), 1723-1792 . . . . .	...	...	...	...	x	x	...	...
Carlin, Martin (CM.) . . . . .	...	...	...	...	x	x	...	...
Cauvet, Gilles Paul (P., Des., Sc., and Eng.), 1731-1788 . . . . .	...	...	...	...	x	x	...	...
Clerisseau, C. L. (A., Des.), 1722-1820 . . . . .	...	...	...	x	x	x	...	...
Clodion, Claude Michael, 1738-1814 . . . . .	...	...	...	...	...	x	x	...
Contant (A.), 1698-1777 . . . . .	...	...	x	x	x	...	...	...
Cotte, Robert de (A.), 1656-1735 . . . . .	x	x	...	...	...	...	...	...
Cressent (CM., Cis.), 1685-1768 . . . . .	...	x	x	x	...	...	...	...
Cucci (Sc.) . . . . .	x	...	...	...	...	...	...	...



ERS AND OTHER ARTISTS AND WOOD-  
FRENCH DECORATIVE STYLES — AND  
WORKED—FROM THE COMMENCEMENT  
TO THE END OF THE FIRST EMPIRE

CM. = Cabinetmaker. Des. = Designer. A. = Architect. P. = Painter. Cis. = Ciseleur.  
Styles, Continental Divisions. Eng. = Engraver.

	Louis XIV.	Régence.	Transition from Régence to Louis XV. (Rocaille-Rococo Phase).	Rocaille-Rococo Phase of Louis XV.	Transition from Rocaille-Rococo (Louis XV.) to Louis XVI.	Louis XVI.	Directoire.	Empire.
Cuvilliers, François du (Père) (Des.)	..	x	..	..	..	..	..	..
Cuvilliers, François du (Fils) (Des., Eng., A.), 1698-1760	..	..	..	..	x	..	..	..
David (P.), 1748-1825	..	..	..	..	..	x	x	x
"David" (see Roentgen)	..	..	..	..	..	..	..	..
D'Aviler, Augustin (A.), 1653-1700	x	..	..	..	..	..	..	..
Delafosse (A., Des.), 1721-1789	..	..	..	..	x	x	..	..
Delalande (Des.)	..	..	..	..	..	x	x	x
Dubois, I.	..	x	x	..	..	..	..	..
Dubois, J. (CM.)	..	..	..	..	x	x	..	..
Dugourc, J. D. (A., Des.) 1749-1810	..	..	..	..	..	x	x	..
Duplessis (Cis.)	..	..	x	x	..	..	..	..
Duplessis (Fils) (Des.)	..	..	..	..	x	x	..	..
Falconet, Etienne, 1716-1791	..	..	..	..	x	x	..	..
Fontaine (A., Des.), 1762-1853	..	..	..	..	..	x	x	x
Forty, J. (P., Des.), 1744-1800	..	..	..	..	..	x	..	..
Fragonard (Des.), 1733-1809	..	..	..	..	..	x	..	..
Gillot, Claude (P., Des.), 1673-1722	..	x	..	..	..	..	..	..
Girardon (Sc.), 1628-1715	x	..	..	..	..	..	..	..
Goller (CM.)	x	..	..	..	..	..	..	..
Gouthière (Cis.), 1748-1825	..	..	..	..	x	x	..	..
Greuze (P.), 1725-1805	..	..	..	..	..	..	..	..
Hervieux (Cis.)	..	..	..	x	x	x	..	..
Huet, C. (Des.), d. 1759	..	..	x	x	..	..	..	..
Huet, J. B. (Des., Eng.), d. 1789	..	..	..	..	x	x	..	..
Hurtault (A.), 1765-1824	..	..	..	..	..	..	x	x
Jacob, Georges (Père) (CM.)	..	..	..	..	..	x	x	..
Jacob, Frères G. and J. (CM.)	..	..	..	..	..	x	x	x

	Louis XIV.	Régence.	Transition from Régence to Louis XV. (Rocaille-Rococo Phase)	Rocaille-Rococo Phase of Louis XV.	Transition from Rocaille-Rococo (Louis XV.) to Louis XVI.	Louis XVI.	Directoire.	Empire.
Jacob, F. H., Desmaller . . . . .	...	...	...	...	...	...	...	...
Joseph (CM.) . . . . .	...	x	x	...	...	...	...	...
Lamour, Jean (A.), 1698-1771 . . . . .	...	...	x	x	...	...	...	...
Lancret (Des., P.), 1690-1743 . . . . .	...	...	x	x	...	...	...	...
Lebrun (P.), 1619-1690 . . . . .	x	...	...	...	...	...	...	...
Lebrun, Vigée (P.), 1755-1842 . . . . .	...	...	...	...	...	x	...	...
Leleu, J. F. (CM.) . . . . .	...	...	...	...	x	x	...	...
Le Pautre, Antoine (A., Des.), 1614-1691 . . . . .	x	...	...	...	...	...	...	...
Le Pautre, Pierre (Fils) (Des., Sc.), 1660-1744 . . . . .	x	x	...	...	...	...	...	...
Le Pautre [Brother of Antoine] (Sc., Des.), 1617-1682 . . . . .	x	...	...	...	...	...	...	...
Leroux, J. B. (A.), 1677-1746 . . . . .	...	x	x	x	...	...	...	...
Levasseur (CM.) . . . . .	...	...	...	...	...	x	...	...
Macé, J. (CM., Marq.) . . . . .	x	...	...	...	...	...	...	...
Mansart, Jacques Hardouin (A. du Roi) . . . . .	x	x	...	...	...	...	...	...
Mansart, Jules Hardouin (A.), 1646-1708 . . . . .	x	...	...	...	...	...	...	...
Marillier (Des.), 1740-1808 . . . . .	...	...	...	...	...	y	y	...
Marot, Daniel (Des.) . . . . .	x	...	...	...	...	...	...	...
Martin [Three Brothers], Robert (Vernisseur du Roi), 1706-1733 . . . . .	...	...	x	x	x	...	...	...
Meissonnier, Juste Aurèle (A., Des.), 1693-1750 . . . . .	...	...	x	x	...	...	...	...
Mignard, Pierre (Père) (A. and Des.), 1640-1725 . . . . .	x	...	...	...	...	...	...	...
Mique, Richard (A.), 1728, executed 1794 . . . . .	...	...	...	...	...	x	...	...
Molitor (Des., CM.) . . . . .	...	...	...	...	...	...	x	x
Natoire, F. (Père) (A. and Sc.), 1667 . . . . .	x	...	...	...	...	...	...	...
Natoire, C. J. (Fils) (P.), 1700-1777 . . . . .	...	...	...	x	x	x	...	...
Nattier J. M. (P.), 1685-1766 . . . . .	...	...	...	...	...	...	...	...
Neufforge (A. and Des.) . . . . .	...	...	...	...	x	x	...	...
Nilson, J. E. (Des., Cr.) . . . . .	...	...	x	x	...	...	...	...
Normand (A., Eng.), 1765-1840 . . . . .	...	...	...	...	...	...	x	x
Odiot, J. B. (Cis.) . . . . .	...	...	...	...	...	...	x	x
Oëben (or Oebenne), Jean François (Des., CM., Marq.), d. 1767 . . . . .	...	...	x	x	x	...	...	...
Oëben, Simon (or Hobenne?) . . . . .	...	...	...	x	x	...	...	...
Oppenort, G. M. (Fils) (A. and CM.), 1672-1742 . . . . .	x	x	x	...	...	...	...	...
Oudry, J. B. (P., Des.), 1686-1755 . . . . .	...	x	x	...	...	...	...	...
Pafrat (CM.) . . . . .	...	...	...	...	...	x	...	...
Pajou, Augustin (Père) (Sc.), 1730-1809 . . . . .	...	...	...	x	x	x	...	...
Pajou, J. A. (Fils) (P.), 1766-1828 . . . . .	...	...	...	...	...	x	x	...
Pater (P.), 1696-1736 . . . . .	...	x	...	...	...	...	...	...
Patte, Pierre (A., Des., Eng. and Wr.), 1723-1812 . . . . .	...	...	...	x	x	x	...	...
Percier (A., Des.), 1764-1838 . . . . .	...	...	...	...	...	...	x	x
Petitot, Edmond (Des. and A.), 1730-1800? . . . . .	...	...	...	...	...	x	x	...
Peyrotte (P. and Des.) . . . . .	...	x	x	...	...	...	...	...
Pierre, de la Rottière (Br. of J. S.) (A., Des.) . . . . .	...	...	...	...	x	x	...	...
Pillement, J. (Des., P., Eng.), 1728-1808 . . . . .	...	...	...	...	x	x	x	...
Pineau, Nicholas (Des., Cr.), 1684-1754 . . . . .	...	x	x	x	...	...	...	...
Poitou, Philippe (Des., CM.) . . . . .	x	...	...	...	...	...	...	...
Prieur (A., Des.) . . . . .	...	...	...	...	...	x	x	...
Prud'hon, P. (P., Des.), 1758-1823 . . . . .	...	...	...	...	...	...	x	x
Ranson (Des.) . . . . .	...	...	...	...	x	x	...	...
Riesener, J. F. (CM., Marq.), 1735-1807 . . . . .	...	...	...	x	x	x	...	...



	Louis XIV.	Régence.	Transition from Régence to Louis XV. (Rocaille-Rococo Phase).	Rocaille-Rococo Phase of Louis XV.	Transition from Rocaille-Rococo (Louis XV.) to Louis XVI.	Louis XVI.	Directoire.	Empire.
Röntgen ("David") (CM.), 1743-1803 . . . . .	...	...	...	...	...	x	x	...
Roubo (Des.) . . . . .	...	...	...	x	x	x	...	...
Rousseau, Jules Antoine (Père) (Cr., Sc.) . . . . .	...	x	x	x	x	...	...	...
Rousseau de la Rottière, Jean Simeon (Fils) (A., Des.), b. 1747 . . . . .	...	...	...	...	...	x	...	...
Salembier (Des.) . . . . .	...	...	...	...	...	x	...	...
Saunier, Claude (CM.) . . . . .	...	...	...	...	x	x	...	...
Schwerdfeger (CM.) . . . . .	...	...	...	...	...	x	...	...
Slodtz Bros. (A., Sc., and Des.), 1705-1764 . . . . .	...	...	x	x	...	...	...	...
Thomire (Pierre-Philippe) (Fils) (Des., Sc.), 1751-1843	...	...	...	...	...	x	x	x
Vassé, Antoine (Sc. and Des.), 1683-1736 . . . . .	x	x	...	...	...	...	...	...
Verberckt, or Jacques Werbrech (P., Des., Dec.), 1704-1771 . . . . .	...	x	x	x	x	...	...	...
Wailly, Chas. de ("The French Palladio") (A.), 1720-1798 . . . . .	---	...	...	...	x	x	...	...
Warin (Eng.), 1604-1672 . . . . .	x	...	...	...	...	...	...	...
Watteau (P., Des.), 1684-1721 . . . . .	x	x	...	...	...	...	...	...
Weisweiler, A. (CM.) . . . . .	...	...	...	...	...	x	...	...
Werbrech (see Verberckt) . . . . .	...	...	...	...	...	...	...	...
Winant (Met.) . . . . .	...	...	...	x	x	x	...	...





## PLATE LXXXI

### GILT STATE BED OF QUEEN MARIE ANTOINETTE

THE LYONNAIS SILK HANGINGS, DESIGNED BY PHILIPPE DE LASSALE

In the CHAMBRE À COUCHER, PALAIS DE  
FONTAINEBLEAU, FRANCE.

French, Style Louis xvi. : 'The *Barrière* of  
Empire Period.

"The moss his bed; his cave, the humble cell."—*The Hermit*.

OF all the examples extant of the towering upholstered bedsteads—which, that they might not appear dwarfed by the height of the apartments, at times exceeded 18 feet in altitude—this gorgeous *lit de parade* of Marie Antoinette is probably the gayest.

As the present-day colourings of the Lyonnais tapestry hangings can be but faded reminiscences of the original tones, its antithesis is equally striking to both the simple bed of nature in Parnell's *Hermit*, and the sad couch of black velvet embroidered with pearls, used by that grim predecessor of Marie Antoinette, Catherine de Médicis.

In addition to the instances already given—whilst treating of the pre-eminence of the French in the furniture of repose—of the wealth expended upon beds *de luxe*, it may be recorded that a summer bedstead of Queen Marie Antoinette's was valued at 131,820 livres.

We are told also that at the marriage of a princess of France, £25,000 was regarded as a reasonable sum to spend upon the laces of the linens and bedspreads.

The *Chambre des Reines* in which Queen Marie Antoinette's bed stands was used by four Maries who almost successively occupied the French throne,—Marie de Médicis, Marie Thérèse, Marie Antoinette, and the Empress Marie Louise. The present balustrade or *barrière* separating the bed from the rest of the apartment, shown in the Colour Plate, being of Empire detail, is no doubt that provided for the last-named queen.

Both in France and England, ladies of the bed-chamber were appointed in the seventeenth century, in place of grooms or valets, who had been placed inside the balustrade in order to protect the bed. Probably no ladies of the bed-chamber would have sufficed to dislodge the cherry-seller who took possession of the *lit de parade* at the Tuileries (when the king and queen vacated that place in their flight of 1791 to Versailles), announcing, as she sat thereon and sold her fruit: "To-day it is the nation's turn to be comfortable." Was this, one wonders, the same Tuileries bed from which one morning Marie Antoinette arose, and, in response to her attendants' compliments on her good looks, removed her nightcap and revealed her hair, turned quite white in a single night.

The counterpane provided for "the Austrian's" use during her imprisonment in the Temple, preserved in the Musée Carnavalet, would make but a sorry covering to this piece of mobiliary pomp.

The final furniture of Queen Marie Antoinette is entered in the burial register of the Madeleine thus: "For the coffin of the Widow Capet, seven francs."





Edwin Foley. '09





## THE LOUIS XVI. PERIOD OF FRENCH DECORATIVE FURNITURE, 1774-1789



IN historical, social, and æsthetic significance the Louis XVI. period is of engrossing interest, being alike the consummation of the peculiarly Gallic development of the applied arts, and of the equally peculiar Gallic *régime* under which they flourished.

In an art sense and terminologically, the ascription of the style to *Louis Seize* is at least incomplete, if not distinctly misleading, since in decorative furniture the mode was almost ripe ere the sixteenth Louis commenced his twenty years of blind government, closed by the guillotine. Many buildings, too, had been constructed in Paris during the last years of Louis XV.'s reign, in the so-called Louis XVI. style.

Three women, Madame de Pompadour, Madame du Barri, and Queen Marie Antoinette, — so dissimilar in most other respects—were at different periods alike in their encouragement of the developments in the decorative arts which resulted in the Louis XVI. style. Upon the influence of the Pompadour we have already touched in our review of the preceding reign.



WORK TABLE. LOUIS XVI. LOUVRE.





PANEL BY PRIEUR.

## MADAME DU BARRI,

uneducated, devoid of the taste and accomplishments wherewith the Pompadour is credited, was a less discerning but equally lavish patron of the arts and letters.

The initial phases of the so-called *Louis Seize* style were coincident with her dominance. She chose Gouthière as her chief decorator, when the Château of Louveciennes was given her by *Louis Quinze* in 1769. The master *ciseleur* appears to have worked from 1771 to 1773 in this retreat of Louis xv.'s last mistress, deeming nothing beneath his art; wreathing the *candelabra* and door handles with myrtle, rosebuds, and sunflowers, and fashioning the very window bolts into semblances of the lily and the lyre.

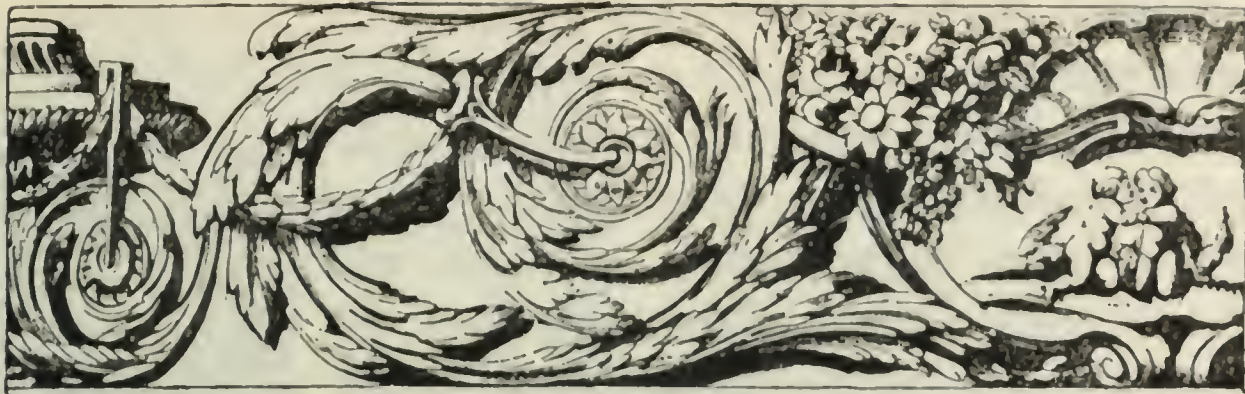
Within the walls of Louveciennes, Madame du Barri quickly gathered many examples of decorative furniture and *garniture*, typical of the new style; happily undivining that her offer of a reward for the discovery of the author of a theft from her treasures was subsequently—with the enmity of Zamor, her negro servant, no longer content to carry his mistress's scarlet umbrella—to remind the revolutionists of her existence, and send her shrieking to the scaffold.

Among the articles catalogued in that valuable record of her



TROPHY. SAINT NON-BERHAULT.





DESIGN FOR FRIEZE BY DE LA FOSSE.

furniture, the *procès verbal*, drawn up at that time, are lacquer commodes, and an *armoire* decorated in porcelain, with seascapes and flowers, upon a green ground.

## QUEEN MARIE ANTOINETTE

It is a romantic fiction to attribute to Queen Marie Antoinette any great share in the genesis of the style—since she found it well established upon her arrival in France. It would be an even greater inaccuracy to ignore the considerable degree in which its development was assisted by the number of *chefs d'œuvres*, apparently executed for her personal use, as *Dauphine* and Queen.



DESIGN FOR FRIEZE BY DE LA FOSSE.

If it be permissible to see mirrored in the *Rococo-rocaille* style of Louis xv.—sensuous and unbridled by considerations of cost, or of constructive propriety—a reflex of the habits of thought of the



witty, wanton throng around that monarch, it is equally pardonable to ascribe in some measure the return to simpler structural forms, characteristic of the *Louis Seize* style, to the purer influence of the young couple, virtuous, and devoted to each other, whose tragically incompetent rule filled their subjects at its outset with hope of a happier era. Few incidents in history are more pathetic than this belief of the people in their ruler's possession of some occult power, "an' he would," to redress inequality, banish poverty, and ensure prosperity.

The historic sequel speedily proved the heritage of misgovernment to be far too weighty for the clean-minded and amiable, if timid, boy of twenty, and his beautiful but frivolous and imperious girl-wife of nineteen, who when acclaimed King and Queen, showed their premonition of their destiny by falling on their knees and crying, "Guide us, protect us, O God! we are too young to reign." If the invocation reveals



CARTOUCHE BY DE LA FOSSE.

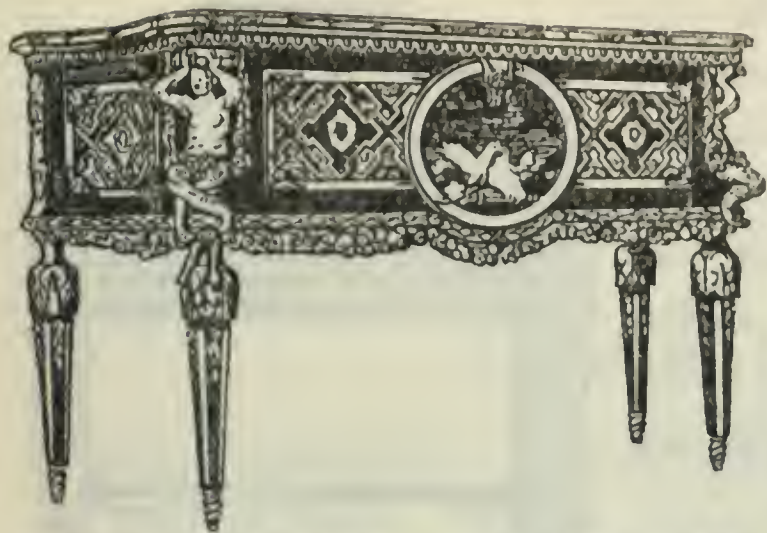


CARTOUCHE BY DE LA FOSSE.

## THE YOUNG MONARCH'S

sense of personal impotence to avert the nemesis of a century's misgovernment, it enables one to regard more leniently his efforts to render the machinery of government congenial to his subjects: efforts which, at times, revealed resources and courage worthy of success, but foredoomed to failure by an inherent weakness of will, which left him a prey to the pride and obstinacy





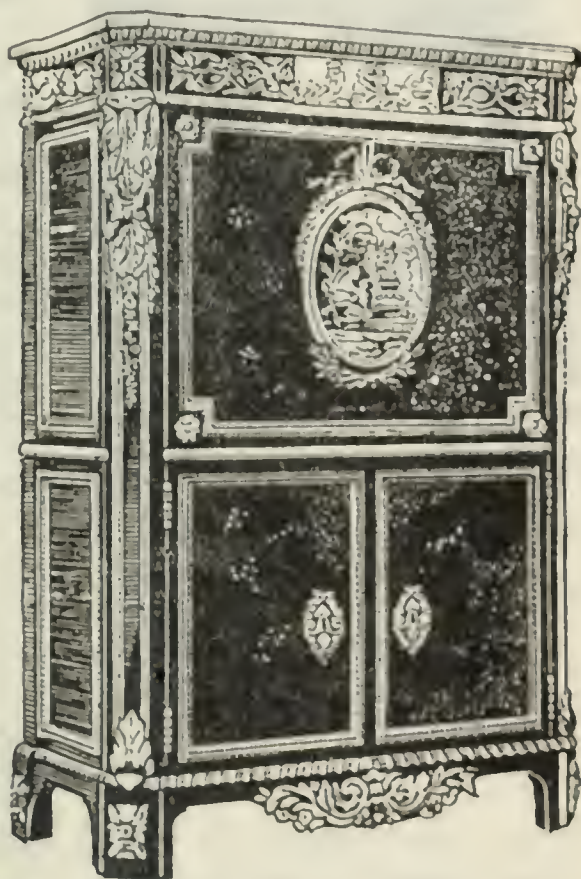
EBONY COMMUNE BY DUBOIS. LACQUER PANELS. BRONZE AND GILT MOUNTS. TRANSITIONAL LOUIS XV.-XVI. WALLACE COLLECTION.

his Queen ever exercised on behalf of the privileged *noblesse* in resisting every reform. It is not practicable, even were it relevant, in this period to trace, step by step, the grim upheaval of sullen, starving France which peremptorily closed the style as well as the reign of *Louis Seize*. Indeed, were we to ignore it entirely, we should but be following the precedent of the gay court, and of the delicate arts—pictorial and decorative—of those days, for not one indication of the poverty, and discontent seething beneath, is to be found either in the pictorial and decorative work of Boucher and contemporary painters, or in the graceful mobiliary masterpieces of Riesener, Carlin, Dubois, Saunier, or other of the chief *ebenistes* of Louis XVI.'s days. The significance lies in the omission, indicating either a "conspiracy of silence" or a degree of mental *myopia* almost incredible.

## THE MASTER CISELEURS

We have seen how the ormolu mounts in the *rococo* phase of the Louis XV. period had dominated the design, compelling the *ébéniste* to adapt his shapes to the *ciseleur's* requirements. In the evolution from the *Rococo-rocaille* to Louis XVI. the use of the foliage

his Queen ever exercised on behalf of the privileged *noblesse* in resisting every reform. It is not practicable, even were it relevant, in this period to trace, step by step, the grim upheaval of sullen, starving France which peremptorily closed the style as well as the reign of *Louis Seize*. Indeed, were we to ignore it entirely, we should but be

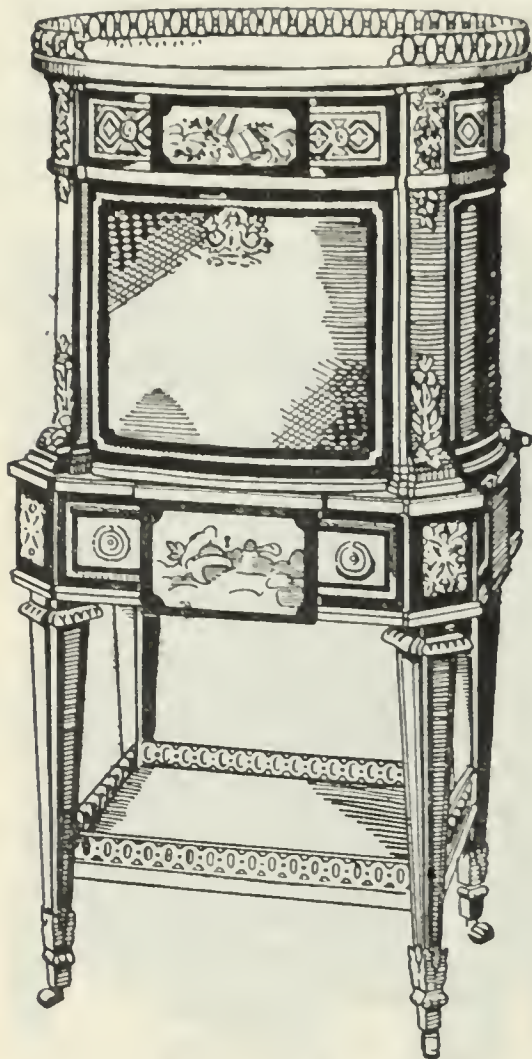


SECRETAIRE BY RIESENER. AMBOYNA WOOD AND BANDS OF ROSEWOOD. MOUNTED IN GILT BRONZE. WALLACE COLLECTION.

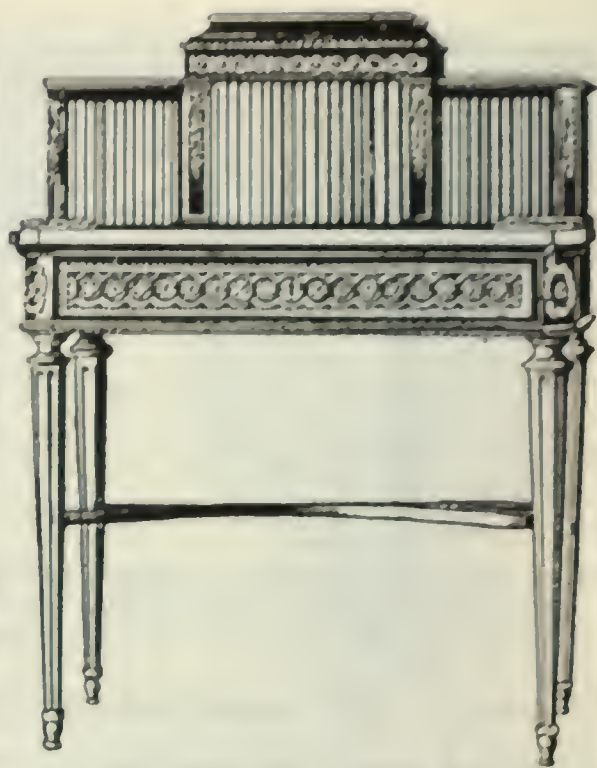


of the celery and the acanthus—to strengthen as well as to accentuate the curving outlines of the pieces—capped by exquisitely modelled heads and busts, gradually became unnecessary and was discontinued. The positions of the craftsmen were consequently reversed; the cabinetmaker regaining his rightful ascendancy.

Yet the ormolu work of this period is not the less decorative for its greater restraint and subordination to unity.



OVAL BUREAU BY RIESENER AND GOUTHIERE. MARQUETERIE INLAIS, BRONZE MOUNTS. WALLACE COLLECTION.



BONHEUR-DU-JOUR. THE PANELS OF UPPER PART IN IMITATION OF BOOKS. WALLACE COLLECTION.

Pierre Gouthière, its great exponent, was

the metal craftsman with whom Riesener collaborated in his best work, though Falconet and Clodion, who are more identified with bronze figurework upon candelabra, clocks, etc., were but little, if at all, inferior in the delicacy of their decorative ormolu. Gouthière, however, had practised his craft during the latter part of the previous reign, and justly achieved a celebrity in the days of Louis XVI. even greater than that of Jacques Caffieri during the preceding period: the modern value of his work may be gauged from three of his masterpieces at the Hamilton Palace sales realising nearly £30,000.

Glad, indeed, would Gouthière himself have been to receive a modicum of this sum in his later days, for he was almost



## PLATE LXXXII

JEWEL CABINET OF QUEEN MARIE ANTOINETTE, OF  
MAHOGANY, GILT, INLAID, CARVED, AND WITH  
PAINTED PLAQUES

FRENCH LOUIS XVI. PERIOD, POMPEIAN-CLASSIC INFLUENCE.

CIRCA 1787

PALACE OF VERSAILLES, FRANCE.

Dimensions: height, 8 ft. 9 in. ; width,  
6 ft. 9 in. ; depth, 2 ft. 2 in.

AN *armoire à bijoux* made for Marie Antoinette about 1774, had doubtless become too small by 1787, when the elaborate piece now at Versailles, illustrated in the accompanying Colour Plate, was made. Schwerdfeger, a German, appears to have been the principal cabinetmaker, though Röntgen ("David") is also credited with assisting in its manufacture. Among other tactless acts by which "The Austrian" alienated herself from her people, was her preferential patronage of her countrymen; though the bronzes are officially attributed to Thomire, assisted probably by Forestier and Feuchere, their former ascription to Gouthière being discarded. The panels, by the miniature painter J. Degault in 1787, show Pompeian influence and are glazed, the frame being of mother-of-pearl. Plaques of Wedgwood-Flaxman type further diversify the ornament. The gilt supporting figures represent the Seasons.

The piece is typical of a transitional trend toward the same classicism upon which the *Directoire* and *Empire* styles depended. The superstructure appears too heavy for the legs,—whose ribbons

in their "cross gartering" render this the very Malvolio of cabinets.

The well-known *armoire* in the Windsor Castle Collection is in more than one respect more graceful: its legs are of the design of quivers-full of arrows popular at the period, but they are grouped, and its narrower proportions have been crowned with ornament in a far more artistic fashion.

This jewel cabinet of the ill-fated French queen bears upon its surface more than one abrasion made by swords or the pikes of the mob when it overran the Tuileries at the *débâcle* of the old *regime*.

It is more necessary to remember at Versailles, than at other of the great French palaces, that many alterations and redecorations have occurred, Louis Philippe in 1830 authorising much activity with the paint-pot. One remembers the Versailles of to-day as a comparatively silent and deserted maze of picture galleries. The study of decorative furniture assists the student to fill again its galleries with adequate equipment.

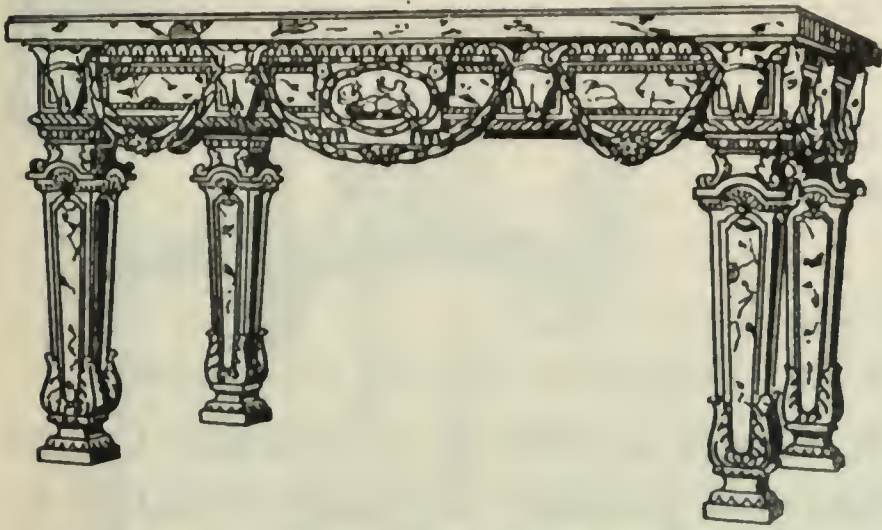
It was mayhap fitting that at Versailles—the supreme embodiment in its builders' haste of the dynasty's callous disregard of the people—should have been the residence (in the Rue St. Honoré) of that Dr. Guillotin whose apparatus was to be adopted as a drastic cure for the ills of the body politic.











GREEN MARBLE CONSOLE TABLE WITH FRAMEWORK OF CARVED AND GILT WOOD. LOUIS XVI. WALLACE COLLECTION.

beggared by the Revolution. He worked at Louveciennes until the upheaval, and lost 750,000 livres at the seizure of Madame du Barri's estate.

Thomire mounted the St. Cloud furniture for both Carlin and Riesener, and possibly should be accredited with many of the mounts now ascribed to Gouthière;

indeed, the direct information relative to the latter's collaborative work with cabinet-workers of this period is somewhat scanty.

## THE MASTER EBÉNISTES

who developed the Louis XVI. style, although less florid than their predecessors, were equally skilful.

Even if one could omit reference to Cressent, many of whose later productions are really instinct with Louis XVI. feeling, though accredited to the *Régence* and Louis XV. modes, one cannot disregard his contemporary,

### RIESENER,

the *marqueteur* and cabinetmaker, whose earlier history has been already recounted. He was distinguished for his supreme technique, and the delicacy with which he blended the colours of the rosewood, tulip, maple, laburnum, "purple wood," "snake wood," "letter



WRITING TABLE. LOUIS XVI. PETIT TRIANON.



wood," mahogany, and other woods which he employed.

Much of his best work was in the style of Louis XVI., and from the designs of Delalonde.

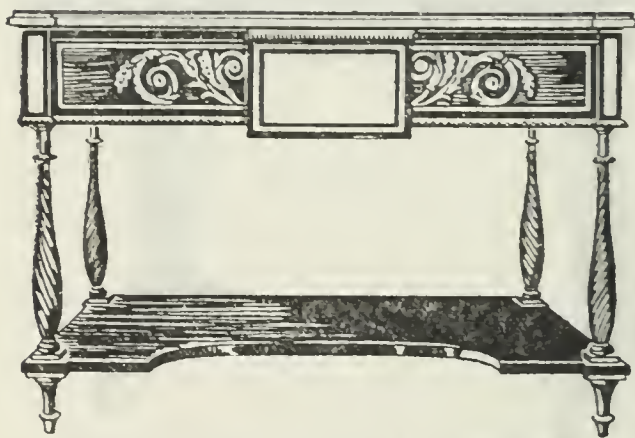
As we have seen, Riesener's first signed pieces exhibit the influence of his master, J. F. Oëben, as well as of Jacques Caffieri and Cressent. His next phase was probably originally dictated by a desire to please the then all-powerful Madame du Barri, and thereafter until the close of his career, more than a decade after the fall of Louis XVI. and Queen Marie Antoinette, he continued to produce pieces designed in the style known by that monarch's name. He, like Boulle and Gouthière, is credited with having quickly amassed a fortune at one period of more than a million francs: it is exceedingly likely, for he worked for Queen Marie Antoinette throughout her reign. Riesener's history during the *Directoire* and Empire which followed will be traced in our summary of those tumultuous days.



GILT TABLE. LOUIS XVI. PALAIS DE COMPIÈGNE.

### RÖNTGEN ("DAVID")

Second only to Riesener in fame, and probably exceeding even that prolific maker in actual output, was David Röntgen, whom the *cognoscenti* speak of familiarly as "David" —heedless of possible confusion with David the great painter of the First Empire, whose brush was usually devoted to the heroic feats of the ancient Romans and to historical records of martial events during his own days.



CONSOLE TABLE. LOUIS XVI. *Exposition Retrospective, 1900.*

Like Riesener, Oëben, Weisweiler, and Schwerdfeger, David Röntgen was





MAHOGANY TABLE. MOUNTS OF GILT  
COPPER. PETIT TRIANON.

a "foreigner," and a leader in the colony of Germans whom Marie Antoinette attracted to Paris by her natural but impolitic preference for her countrymen. Unlike Riesener, he never purged himself of his foreign origin: probably in large measure because, although he kept a warehouse in Paris and was a member of the Paris corporation of *mâitres-ébénistes*, he made all his furniture at Niewied, near Coblenz.

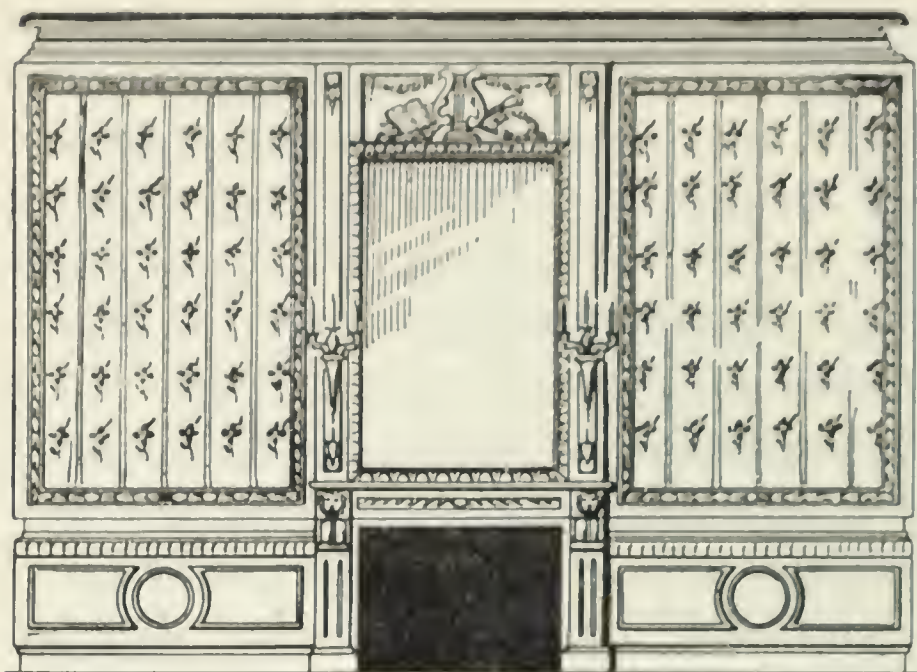
"David's" work frequently gives evidence of his provincial pupillage to the Moravian brothers at that place; and his furniture was, for the most part, of a more or less commercial character. His official description as *ébéniste mécanicien de la Reine Marie Antoinette* is a reminder of his fondness for secret drawers, and other mechanical "tricksy surprises" with which he infected his contemporaries. Röntgen, indeed, was the French Shearer or Sheraton in this respect; and his *penchant* sufficiently well known for Goëthe, in his tale of the fairy lady who travelled with her mortal lover, to speak of her box-home as being "like one of Röntgen's pieces," in that "at a pull a multitude of springs and latches are set in motion."

Less known, but not less adept than Riesener and Röntgen, were Leleu, Levasseur, Claude Saunier, Bennemann, Dubois, and Martin Carlin. The last named and daintiest of cabinetmakers, in common with Saunier and Riesener, had made much decorative *ameublement* in the preceding period. He was now associated with Riesener in the production of furniture for St. Cloud, virtually



WHITE AND GILT TABLE. LOUIS XVI.  
MUSÉE CARNAVALET, PARIS.





SIDE OF ROOM, FROM DESIGN BY BOUCHER FILS.

presented to the Queen in 1785, and, with Weisweiler, was responsible for the little tables and similar woodwork toys ornamented with Sèvres plaques, of which the Jones Bequest contains several examples in addition to those shown in Colour Plate LXXXIII.

It has been remarked that these dainty-toy

days reveal not only the grace and luxury of the court during Louis XVI. days, but symbolise the butterfly frivolity of the *seigneurs* and *marquises* who blindly fluttered to their doom.

Reference to the list preceding this chapter will materially assist those interested in the craftsmen and

## DESIGNERS OF THE LOUIS XVI. PERIOD

Writers upon the decorative arts of France during the eighteenth century are apt to ascribe the whole credit for the *chefs d'œuvres* to the makers, or, at most, to say but little of the contemporary designers, without whose participation the style would not have been created. This practice is so similar to that of the present day, that one cannot but suspect that the master cabinetmakers of the eighteenth century obtained much more assistance in designing than they acknowledged.

The industrial output of both Riesener and Röntgen, for example, was so large that the management of business details must have greatly occupied their time, and prevented their personally designing



many of the pieces attributed to them. They in consequence doubtless availed themselves, much more extensively than is generally supposed, of the talents of such men as

#### DELALONDE

whose facile pencil was active in Louis xvi., *Directoire*, and Empire days, and who published thirteen books of designs of furniture and allied crafts,—his beds and sofas being especially good.

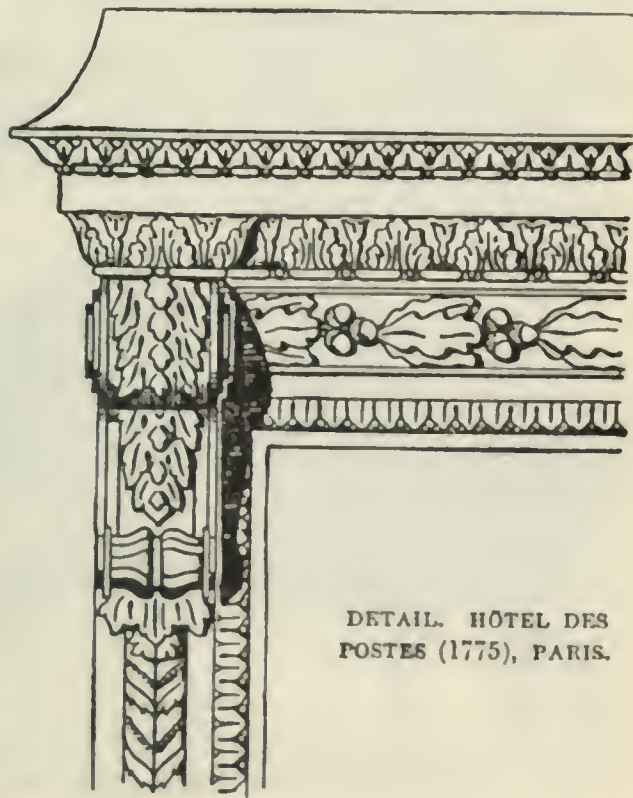
#### JEAN DENIS DUGOURC,

who retired to Madrid upon the revolution of Brumaire, 1799, and the establishment of the Consulate, having previously judged it prudent to re-christen himself Demosthène, in lieu of the too aristocratic Denis provided by his parents: a discreet, if scarcely valiant proceeding, as Dugourc had been an especial favourite of Queen Marie Antoinette, having been appointed *Dessinateur du Garde Meuble de la Couronne* and Inspector of His Majesty's *bâtiments*. Dugourc undoubtedly exercised great influence upon the later phases of the *Louis Seize* style, designing mansions, palaces, furniture, and costumes for Spain as well as for his native land.

#### NEUFFORGE,

whose eight volumes of architecture and interior decoration (published in 1768) include many designs of decorative furniture in Louis xvi. style.

Among other architects and designers prominent in the evolution of



DETAIL. HÔTEL DES  
POSTES (1775), PARIS.



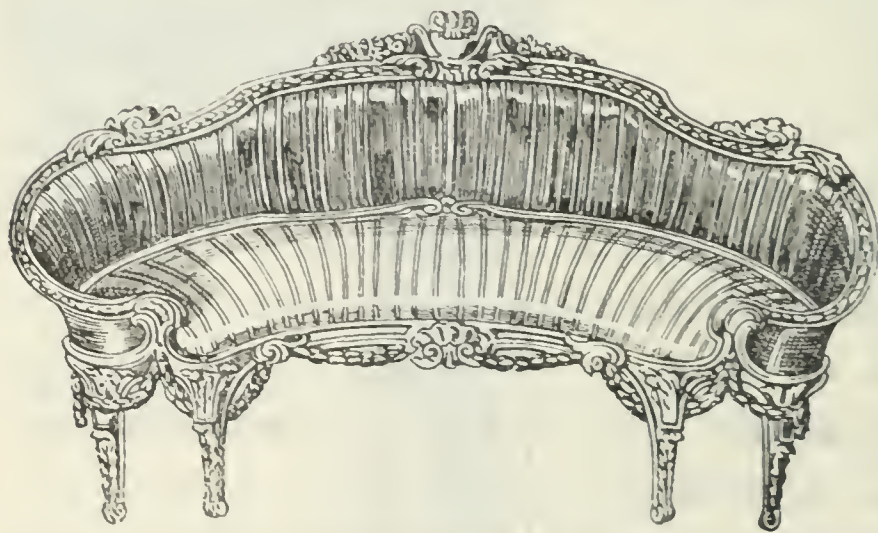


DESIGN FOR FRIEZE BY SALEMBIER.

the style were Juste-Nathan Boucher (son of the great François), Charles de Wailly, the Rousseaus de la Rottiere, Ranson, and Delafosse. One might indeed include "the locksmith," Louis XVI. himself, since he appears to have derived a degree of satisfaction from the designing and making of door locks and other metal work, which his attempts at governing his kingdom were unable to afford; and to have left examples of his skill at Fontainebleau and Compiègne.

### SALEMBIER

was another of the great designers of the period, who chiefly concerned himself with dainty slender renderings of arabesques, acanthus, and thistle *motifs*.



CANAPÉ, From Design by DE LA FOSSE.

### PILLEMENT AND FAY

were textile rather than constructional designers. The works of the former are an encyclopædia of pastoral decoration: he was especially fond of designs



of winding ribbons upon flower-strewn stripes, known as *Dauphines* in consequence of their popularity at the period of Marie Antoinette's marriage to the Dauphin in 1770, when the passion for all that savoured of the pastoral became further marked.

## ORNAMENT OF THE LOUIS XVI. PERIOD



CHAIR. PETIT TRIANON.

really preferred simple rustic life in the farmhouse given to her husband some few years before he reached the throne. That she played at simplicity in later days does not invalidate the evidences of her early tendencies.

Whether real or affected, the liking for nature and field life which manifested itself in the masquerades of the little Trianon; in books of *bergeries* and idylls, as well as in the

THE STRIPE, particularly favoured by Madame de Pompadour, was a persistent feature of the style. Small, and strictly subordinate at first to floral or ribbon ornament, it became more and more pronounced, until in 1788 we find Mercier writing: "Everybody in the King's Chamber looks like a Zebra."

Whatever the demerits of Marie Antoinette, it seems tolerably certain that in her early married life she had a genuine distaste for court functions and extravagance, and



TROPHY BY DE LA FOSSE.



UPPER PART OF DOORWAY. HÔTEL VIGIER, PARIS.



pictorial-decorative art of Watteau, Boucher, and Nattoir, led to the use of all the pastoral accessories for ornament in a manner quite alien to the *rocaille*.

Representations of shepherds' hats, scythes, rakes, trawls, crooks, and spades were interwoven with flutes, drums, lyres, and pipes. Sheaves of wheat and other of Nature's produce were tied up by dainty knots of ribbons. Birdcages, with doves billing and cooing, were interspersed with antique classic symbols, such as Cupid's quiver, Hymen's torch, the *thyrsus* and the vase. *Négligé* bows of ribbon also carelessly confined garlands of the rose and other flowers. The acanthus was retained, but more lightly treated, whilst wreaths and festoons of laurel, with husks or bell flowers, were favourite devices—truly a sufficing wealth of decorative material!



GILT SCREEN. GARDE MEUBLE.



CORNER CABINET BY J. F. OËBEN. SOUTH KENSINGTON MUSEUM.

Oriental lacquer was still used for panels, but in the painted decoration of the Martins, the nymphs, cupids, and other amorousities of Boucher's school yielded to Greuze's innocent children.

## THE OVAL

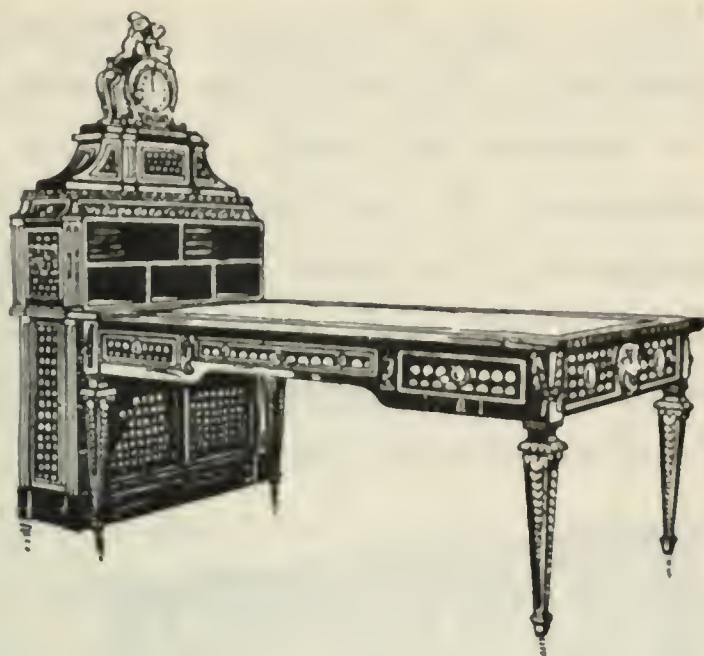
Peculiarly characteristic of the style is the slender oval in wood, porcelain, or *ormolu*, frequently enclosing the equally typical device of a basket of flowers, and itself "supported" by the greatly favoured bow of ribbons at the top, from which also fall small flowers, or husks, resting



on the oval frame. After 1780 the round medallions came into vogue.

Martin Carlin was among those who used the curious decoration of a fringed sheet, dotted with rails, and tied up with cord and tassels.

Riesener and Dubois were somewhat fond of diagonal diaper or chequers, with *paterae* in the squares or at the intersections.



WRITING TABLE WITH CARTONNIER AND CLOCK.  
PURCHASED FROM HAMILTON COLLECTION BY  
THE DUC D'AUMALE FOR £5565. CHÂTEAU DE  
CHANTILLY.

## THE BURIED CITIES AND THE CLASSIC TREND

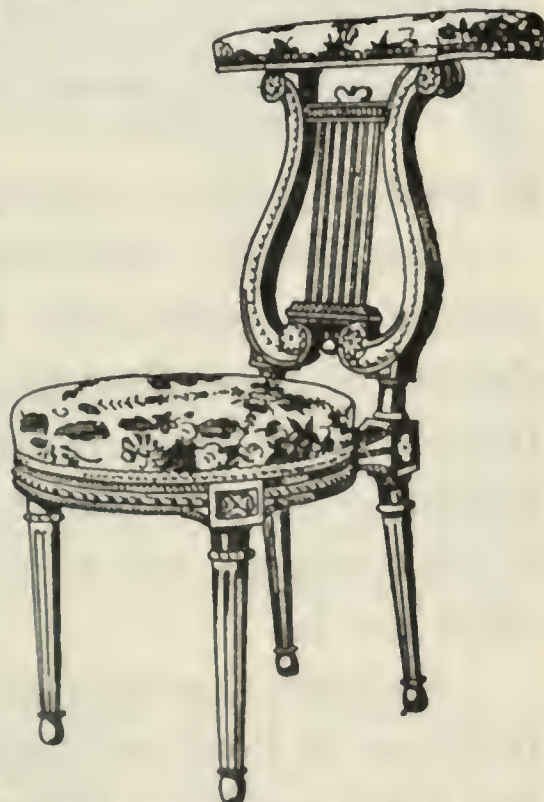
Though the precise spot where Herculaneum lay buried beneath the ashes of Vesuvius was discovered in 1719, it was not until 1748 that excavations of any importance were commenced thereon, and at Pompeii. Some further years elapsed before, in common with the brothers Adam

and other English designers, French decorative artists of the eighteenth century laid under contribution the antique treasures revealed by the removal after 1700 years of the lava-seal of A.D. 79.

The resultant trend in design towards classicism formed a connecting link between *Louis Seize* decorative art and that of



"BALLOON" CHAIR. MUSÉE  
CARNAVALET, PARIS.



VOYEUSE CHAIR WITH LYRE-  
SHAPED BACK. LOUIS XVI.  
FONTAINEBLEAU.



Percier and Fontaine. Delalonde and Salembier were among the designers affected by the abstract beauty solely, for there is no reason to assume any such reverence on these designers' parts for the memories of the ancient republics of Greece and Rome, as had actuated the more or less austere Diderot, Montesquieu, Voltaire, D'Alembert, and other philosophers whose writings had combined with those of Rousseau ("the valet who did not become a cardinal" to stimulate the Revolution.



CANAPÉ. LOUIS XVI. MUSÉE DES ARTS DÉCORATIFS  
PARIS.

## WOODS

The woods chiefly favoured for decorative furniture in the Louis XVI. style were mahogany, rosewood, tulip, amboyna, amaranth, letterwood, kingwood, walnut, satinwood, thuya, purplewood, ebony, pear, and holly. Staining, burning, and engraving were employed to further assist

in rendering more naturalistic the treatment of the inlaid ornament.

Not content with even this varied range, for which nearly every part of the globe was laid under contribution, the designers and *ébénistes* of Louis Seize days employed gilding and carving, and often painted their furniture white and in reticent blues, greens, and greys, similar to those employed for the panellings and textiles: gilding parts of the ornament, and at times using graining to imitate rosewood and other woods.

Perhaps the most marked change in the structure of decorative furniture of Louis XVI. period was the gradual return from the cabriole and other scrolled work of the preceding style, to straight lines. The profiles became more delicate and the legs were usually tapered. The



*cabriole*, however, lingered long, especially persisting upon the console table, which was still used, but usually much smaller, and shorn of its decorative details.

## JARDINIÈRES AND TABLES,

small, dainty, and lacquered in the Vernis Martin manner, were used in the boudoir.

Writing furniture became lighter, whilst the upright *secrétaires* equal, if they do not surpass, those of Louis xv. days. The flat writing table still retained its position, and when provided with a *cartonnier*, as in sketch, is equally commodious.

Small and dainty pieces such as the *guéridons* were in much demand in the reception-rooms: as was the *chiffonière*, a tall chest of drawers used in the bed and dressing rooms.



CANAPÉ. LATE LOUIS XVI. GRAND TRIANON.

## CHAIRS AND SOFAS

are covered in silks and brocades, or in tapestries of Aubusson, Beauvais, or the Gobelins: the panels being designed and woven to the exact dimensions of the seats and backs. Their pastoral subjects and trophies of flowers provoke the query, whether it were the greater crime to unceremoniously sit upon a love scene, or to crush a *panier* of luscious fruit, or basket of lifelike flowers.

Ranson's designs for chair and couch frames were particularly popular: he favoured pastoral details; and usually crowned his oval or round chair backs with doves, roses, or quivers full of arrows.

The wooden frames of chairs were more frequently gilded or

painted than in mahogany, rosewood, amaranth, or other natural woods.

The *royeuse* chair, with its stuffed top rail usually supporting a lyre-shaped back, was used by Louis xvi. peacock-dandies sitting astride; that when resting their arms upon the stuffed top rail the full beauty of their gorgeous coat-tails might be displayed.

Arm-chairs, for use when writing at the *escritoire*, were often of gondola shape; their cane seats and backs being supplied with cushions.

*Canapés* or couches also were often of gondola form: the small rounded sofa, of Ottoman derivation, being another much favoured novelty.



## PLATE LXXXIII

### SALON DE MUSIQUE OF QUEEN MARIE ANTOINETTE, PALACE OF FONTAINEBLEAU, FRANCE

Showing the following contemporary Louis xvi. furniture :—

CARVED AND GILT CONSOLE. Petit Trianon, Versailles.

GILT SETTEE IN BEAUVAIS TAPESTRY. Palace of the Elysée, Paris.

TABLE ORMOLU MOUNTED AND WITH SÈVRES PLAQUES: formerly the property of Queen Marie Antoinette. Jones Bequest, South Kensington, London.

MARQUETERIE CABINET ORMOLU MOUNTED AND WITH SÈVRES PLAQUES. Jones Bequest, South Kensington, London.

CARVED GILT CHAIRS. Wallace Collection, Manchester Square, London.

THE Salon de Musique was designed and decorated—if one may accept the high authority of Lady Dilke—by the brothers Pierre and Jean Simeon Rousseau de la Rottière, who, with other members of their family, did so much at Fontainebleau, Versailles, and Compiègne, in addition to decorating many private *salons*, such as the interesting little nook (*réduit*) or boudoir of La Marquise de Sérilly, in the National Collection. In the panels one detects traces of Pompeian influence.

We have ventured to refurnish this brilliant *salon* with some famous and characteristic examples of Louis xvi. decorative furniture.

The gilt console from the Petit Trianon evidences the completeness of the severance of taste from *Régence* and *Rococo* modes. Instead of the cabriole and curving lines throughout, we have a restrained and right-lined composition.

The pedestal *secrétaire* of inlaid mahogany with plaques of Sèvres is accredited to Riesener. The writer cannot express his liking for the contrast of the glaringly white ground china painted plaques, which the designers and *ébénistes* of Louis xvi. days, not content with the colour resources already at their command, used in conjunction with rosewood and dark mahogany. The subjects painted upon these plaques and medallions, in the unique examples in the Jones Bequest, are usually *paniers* of foliage and flowers, with birds, but figures and landscapes were also introduced at times.

Signed by both Pafrat and Carlin, who worked together, with the addition of the initial letters M E denoting the *menuisier ébéniste*, the little table shown in the annexed plate illustrates also the monetary value of the Jones Bequest. Its owner was offered and refused £5000 for this simple little piece of furniture and the equally small writing table illustrated among our outline sketches of the period. One cannot regard this as the art value of these pieces,—excellent as they are in their design and craftsmanship,—since they owe no small part of their value to their clearly proved association with Marie Antoinette, who gave them to Mrs. Eden, afterwards Lady Auckland.

The oval-backed arm-chair of carved and gilt wood from the Wallace Collection, covered with silk brocade, would also supply, in a modified form in all probability, were it for sale, another instance of the added value of historical association, since it belonged to the Empress Maria Theresa of Austria, the mother of Marie Antoinette; the other *fauteuil* shown from the same collection relies upon its decorative merits alone.

In striking contrast to the refined luxury of these chairs, and offering a further illustration of the value of historical association, are two plain chairs of wood and straw, now in the Musée Carnavalet, Paris, provided for and used by Louis xvi. in his gloomy prison, the Temple. These chairs derive their undoubted monetary value entirely from their history.







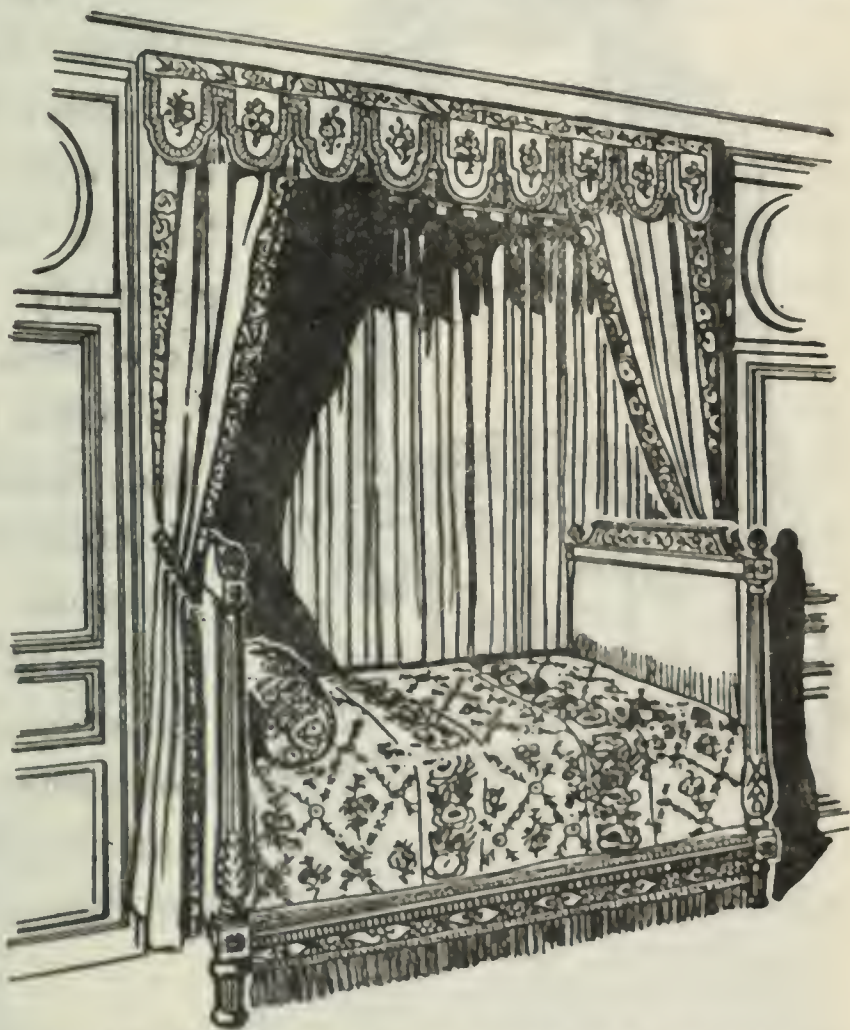


## THE LOUIS XVI. PERIOD OF FRENCH DECORATIVE FURNITURE (Concluded)

### LOUIS XVI. BEDS

IN the *Style Louis Seize* the line of division between the sofa and the bed is not always easy to determine: the *lit à l'Anglaise*, for instance, is virtually a square sofa. No examples exist among the drawings of Salembier, Ranson, Delafosse, and others of the *lit en housse*, or the four-poster. The canopies surmounting the fashionable types of bed were contracted until they became mere crowns, as in Colour Plate LXXXIV., holding the curtains, and were in fact known as *lits à couronnes*.

Niche and alcove beds retained their popularity; being frequently raised upon a platform. State beds such as the *lit de parade* of Marie Antoinette, shown in Colour Plate LXXXI., survivals of the ceremonial usages of earlier times, were protected by balustrading.

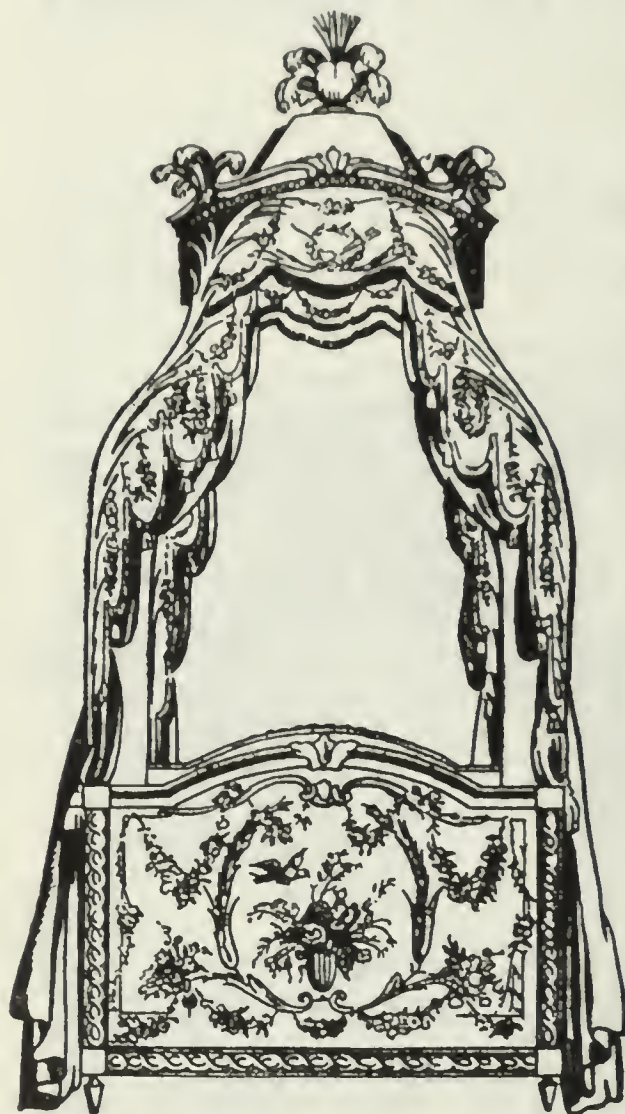


BED IN THE APARTMENT OF MADAME DE MAINTENON,  
FONTAINEBLEAU.



As the use of figured woods increased, the head and footboards were left exposed. Despite this greater appreciation of the natural beauties of grain and colour in wood, the upholsterer was much in demand.

## UPHOLSTERY STUFFS AND TREATMENT



DRAPED BED. *From design by RANSON.*

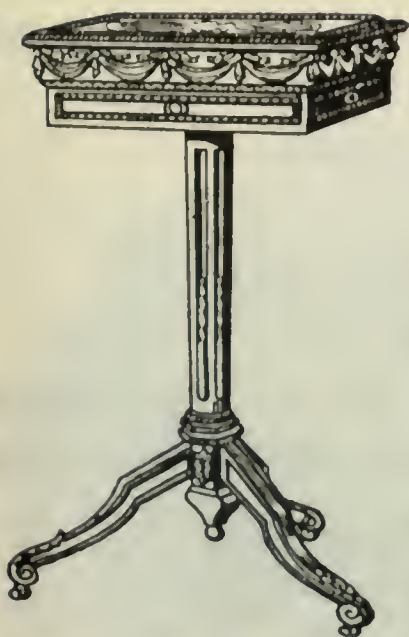
The somewhat simpler treatment of the draperies is as one would expect. Persian and Indian damasks, silks, muslins, velvets, and satin brocades were fringed, and looped up with ribbons and cords. Damasks yielded to embroidered or figured satins: at first with floral and pastoral devices; then in conjunction with stripes, which gradually became, as we have seen, more pronounced.

After 1750 the looms of the Gobelins had followed those of Beauvais and Aubusson in reproducing for decorative furniture coverings the playful gallantries and other subjects of François Boucher and later of Fragonard. The colourings were almost invariably light, and frequently in various shades of two colours, such as pale rose, yellow, blue, or lilac.

## BOISERIES AND TAPESTRIES

The wood panellings known as *boiseries* are decorative backgrounds, as indispensable to the full exposition of the harmonious

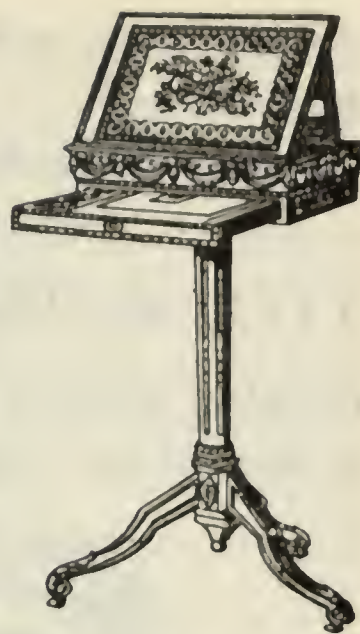




WRITING DESK BELONGING TO  
MARIE ANTOINETTE. CLOSED.  
JONES BEQUEST.

elegance of the French modes as the tapestries of the Gobelins and other great textile works.

The trophies and other ornamental details of these panellings, and of the chimney-pieces, cornices, and fitted wood-work generally of the *salons*, were smaller and more restrained in those days of *Louis Seize*. The flutings upon pil-



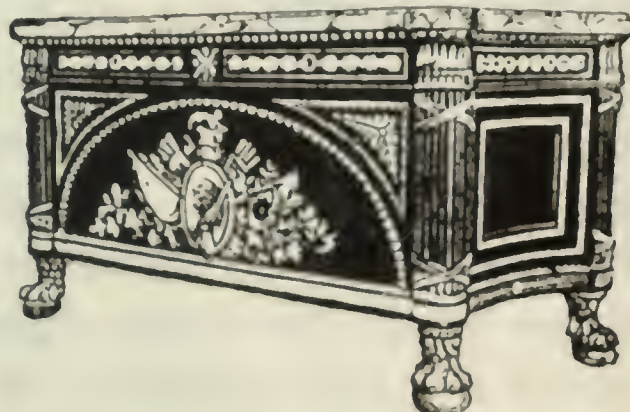
WRITING DESK BELONGING TO  
MARIE ANTOINETTE. OPEN.  
JONES BEQUEST.

asters, columns, or legs were usually enriched with beads,

husks, or the whole of the panel or pilaster was painted with delicate Renaissance details—as in the small boudoir (now at South Kensington) of the Marquise de Sérilly, one of Marie Antoinette's maids of honour. Typical panels of the period were “broken” at the corners and pateræ inserted into the spaces thus created.

The mouldings shared in the greater restraint of taste as compared with the preceding *Louis Quinze*. Small ovolos and beads were much favoured, the latter being carved with strings of wooden “pearls.”

Oak was almost invariably used for the *boiseries*: it was frequently painted white or in delicate tones of celadon greys, pale



COMMODOES. GARDE MEUBLE.

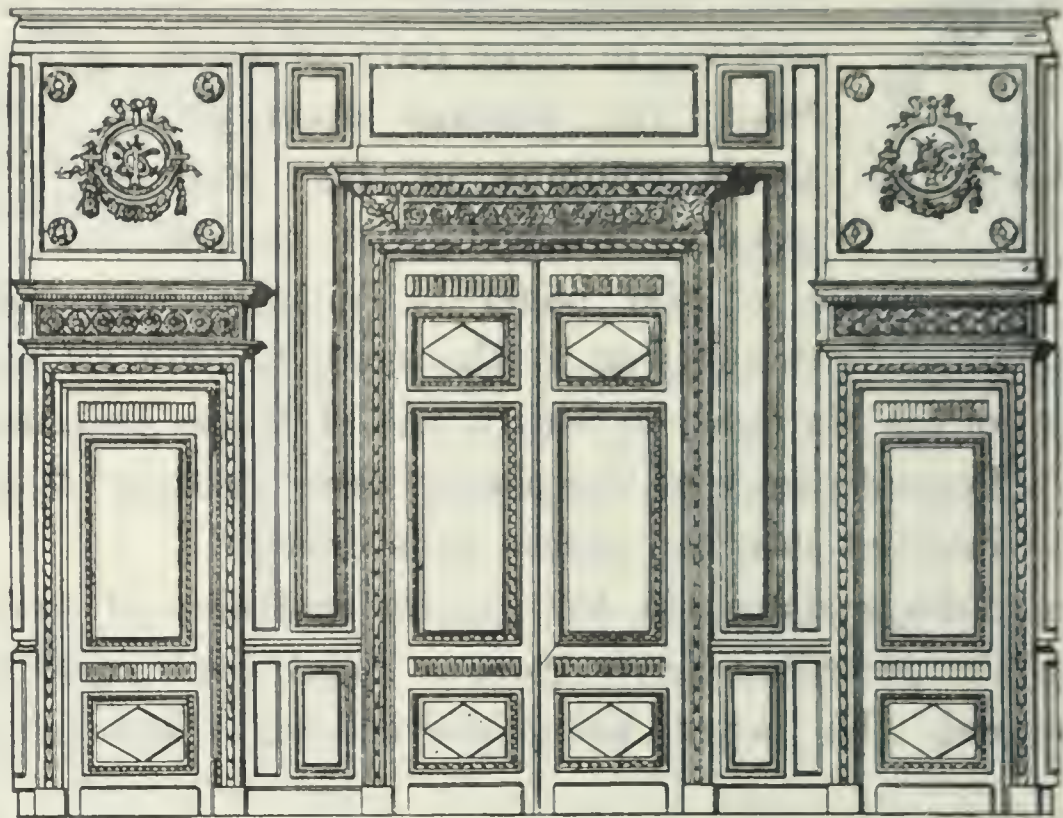


greens, blues, and reds; the mouldings and pilasters being sometimes sparingly gilt.

Framed in the decorative background of the *boiserie* a

## TYPICAL INTERIOR OF LOUIS XVI. DAYS

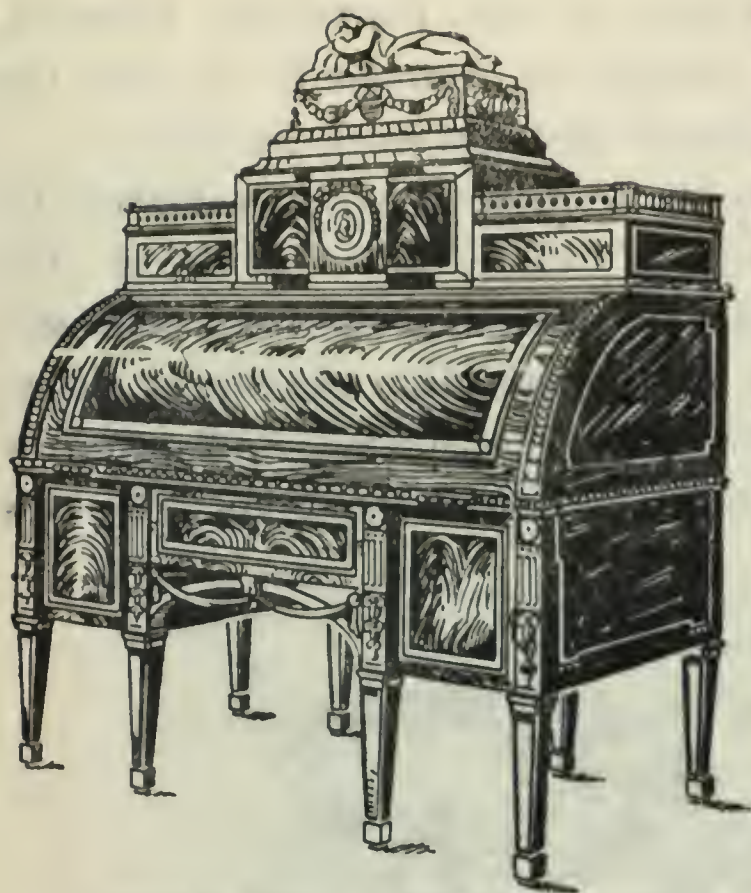
reveals a softness and delicacy remote indeed from the bold splendours of the rococo, but more appealing to the disciplined taste. Upon the



PANELLED SIDE OF ROOM, HÔTEL DE LA PREFECTURE,  
LILLE. BUILT 1786.

shining parquet of the floor spread with carpets of La Savonnerie, furniture of mahogany, rosewood, amboyna, and many other woods, mounted with gilt bronze, cast and chased, and plaques of Sèvres are sparingly placed. Bronze figures surmount the marble clocks. Vases, and covers of "bleu de roi" and white or green *œil de perdrix* Sèvres adorn the marble chimney-piece. Candelabra of *lapis lazuli* quartz and gilt—perchance by Gouthière—shed their soft radiance. Perfume-burners of jasper with bronze satyrs and coiling serpents by





CYLINDER BUREAU, ASCRIBED TO RÖNTGEN.  
VERSAILLES.

the earlier part of the eighteenth century ruled by the stately formalism of the *Louis Quatorze*; producing in its revolt therefrom the capricious elegance of the *Louis Quinze*; and ere the next reign discarding this in turn, to culminate in the simple yet consummately graceful style known as *Louis Seize*.

During the greater part of the seventeenth and eighteenth centuries this brilliant, varied, and

the same great *ciseleur et doreur du Roi*, and statuettes by Etienne Falconet, help to complete a scheme unsurpassed in luxurious yet reticent magnificence.

In this concentration of artistic genius in matters of applied art upon the decoration of the salon, its furniture, fabrics, and allied accessories, the commercial and utilitarian aspects were quite subordinated.

Our consecutive chapters on the great Gallic modes in their application to furniture, have now shown us French decorative art in



INLAID CYLINDER SECRÉTAIRE. EARLY LOUIS XVI.  
WINDSOR CASTLE.



distinctive procession of French styles of the fourteenth, fifteenth, and sixteenth Louis', conquered Europe as completely as had the Italian Renaissance during the fifteenth and sixteenth centuries.

Magnificent—indeed instinct with a dignity never achieved by French applied art—as was much of the Italian work of the Renaissance, the French more than any race since the days of classic Greece, have understood the value of the *ensemble*: panellings, doors, ceilings, and floors have always been considered indispensable factors by them to the realisation of decorative harmony. To this



FLORAL DEVICE BY BACHELIER.

we may largely attribute the indisputable pre-eminence of the French decorative arts, together with their receptivity and the vivacious clarity with which they adapt or translate new elements to their art needs.

Gallic applied arts prior to *Louis Quatorze* are too remote for general appreciation in the present day, but the eighteenth century styles are likely to remain the permanent modes to which wealthy refinement in search of home environment will turn.

Interesting to the lover of the applied arts as are the phases of the Louis xvi. mode, yet they cannot hold one from reflections



## PLATE LXXXIV

CARVED AND GILT DRAPED DOMED BED (*Lit à couronne*)

STYLE, LOUIS XVI.

VICTORIA AND ALBERT MUSEUM,  
LONDON, W.

Height of ends, 5 ft. 5 in. ; width, 4 ft. 10½ in. ;  
length, 6 ft. 10 in.

*BUREAU-TOILETTE* (OR *PETIT SECRÉTAIRE*) IN  
MARQUETERIE

STYLE, TRANSITIONAL LOUIS XV.-XVI.

WALLACE COLLECTION, HERTFORD HOUSE,  
LONDON, W.

Height, 2 ft. 5 in. ; width, 1 ft. 10½ in. ;  
depth, 1 ft. 5 in.

*CARTONNIER* IN GREEN LACQUER

STYLE, TRANSITIONAL LOUIS XV.-XVI.

WALLACE COLLECTION.

Height, 6 ft. 9 in. ; width, 2 ft. 4 in. ;  
depth, 1 ft. 2 in.

IN some essentials the arrangement in this colour plate is based upon the *gouache* painting "L'Indiscret," by Lavreince, the Swedish artist, miniature painter, and draughtsman, whose work is perhaps best known through Janinet's colour engravings. Born in 1737, he died in 1807. His real name was Nicholas Laurensen, the change being made by the French upon his affiliating himself with their country.

Lavreince painted "modish marionettes" daintily staged, his chief clients being the *financiers* who flourished in the tempestuous air of Paris during Directoire and Consulate days. Despite

some style anachronisms, his pictures yield valuable ideas of apartments, both of these two later periods and of *Louis Seize* times.

Louis xvi. beds are of the sofa rather than the four-poster type. The canopy was gradually reduced by Delafosse, Ranson, Salembier, and other designers, until it became a mere crown surmounted by feathers,—which came into vogue from the time of the Princess de Lamballe's appointment to rule Queen Marie Antoinette's household. One surmises that the gilding upon the bed is of more recent date than 1863, when the piece was purchased for the national collection at the moderate price of £160.

The draping has the authority of a sketch by Jean Simeon Rousseau de la Rottière for its slight departures from the lines of the Victoria and Albert Museum example. In the writer's opinion it is usually safer to use contemporary illustrations of draperies than to rely upon upholsterers' renewals or reconstructions. When royal furniture, such as the pompous state bed made by Georges Jacob, *Père*, and now at Windsor Castle, can be disfigured by such incongruous hangings, one may well doubt the ability of less exalted furniture of repose to preserve intact the original drapings of their textiles.

The *Cartonnier*, or *Serre Papiers*, of the transitional Louis xv.—xvi. style, is believed to have been made by J. Dubois for the Empress Catherine II. of Russia. It is of green lacquer and bronze, cast, chased, and gilt.

The *Bureau-toilette*, or *Petit Secrétaire*, in marqueterie of various woods, is as unique and distinctive an example of the transit into the *Louis Seize* style as the bed is of its concluding phases. The mounts are probably by Duplessis, and the cabinet-work is attributed to Jean François Oëben. It certainly exhibits many of the characteristics of the designer of the *bureau de Roi Louis xv.*

The colour schemes of the wall decorations during Louis xvi. days have been commented upon in our chapter on the period.









on the tragic anachronisms of a kingdom which, for more than a century, produced the most luxuriously decorative furniture while starvation stalked through the land: which witnessed at its beginning men bowing servilely down before the table at which their monarch ate and the bed whereon he lay, and at its close beheld them dancing around the scaffold whereon their king with his queen had been beheaded.







# THE DIRECTOIRE AND EMPIRE PERIODS OF FRENCH DECORATIVE FURNITURE, 1795-1815

THE DIRECTORY, 1795-1799 : THE CONSULATE, 1799-1804 :  
THE FIRST EMPIRE, 1804-1815



EMPIRE DESIGN BY BEUNAT.

**S**TUDY of its decorative environment is of no small aid to realising the intensely dramatic chapter in French history which ensued upon the expiation by Louis xvi., his Queen and Court, of the frivolities and criminalities of their own and their immediate predecessors' rule.

When Louis xvi. and his queen had been executed, the "citizen" mob—so long under the heel of the "aristocrats," and so soon to fall under the far more despotic sway of the mighty superman, Napoleon Buonaparte — visited upon the decorative treasures of Versailles and other royal palaces some of its yet unslaked rage ; and for a while all that savoured of the arts was suspect.

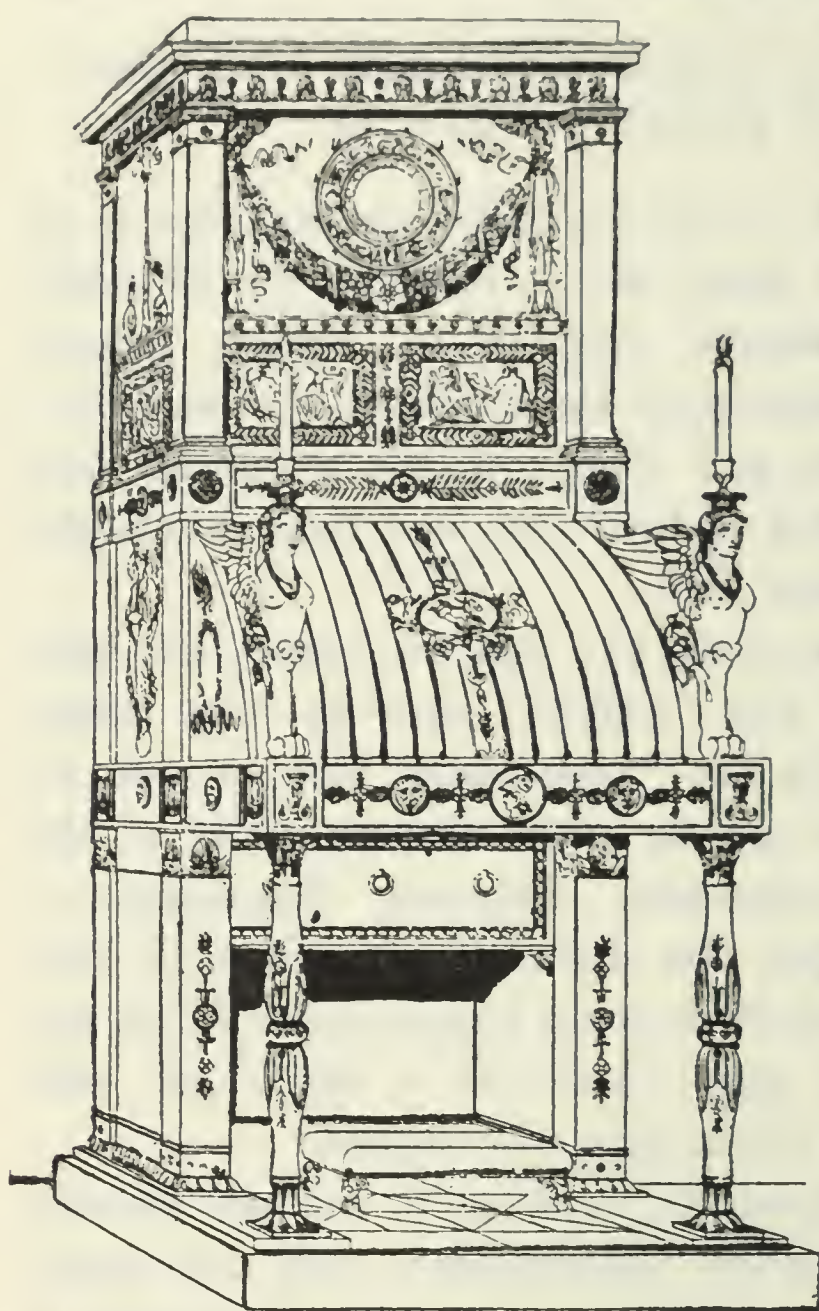
So ingrained, however, is the art impulse in the French temperament, that the period of complete antipathy to all that savoured of taste was brief. The Government, amid its



turbulent failures to govern either itself or France, found time to form a Jury of Arts and Manufactures for the encouragement of a national art, untrammelled by kings or courts. It was decreed that all objects bearing emblems savouring of royalty be destroyed. Some niceties in discrimination arose: for instance, tapestries of the Gobelins and cartoons of Raphael were destroyed, irrespective of their art value, when the subjects were the arrival of Cleopatra at Salicia or of Louis le Grand at the Gobelins factory; but were preserved when illustrating episodes such as the conflicts of Romans and Sabines or mock chivalric scenes from *Don Quixote*.

Much furniture and many designs for other work shared in a mad bonfire, beneath a tree of Liberty, in the forecourt of the Gobelins factory. Yet these losses were but fractional compared to that sustained by the dispersal of French national treasures caused at the great sale of royal and noblemen's confiscated property held at Versailles during the Terror, at which Riesener the great *ébéniste* of Louis xvi.'s days was present, having been appointed by the National Convention, with David the painter, to assist the special commission in deciding the decorative furniture and other works of art to be reserved.

Baron Davillier, in his *La Vente du Mobilier du Château de*



DESIGN FOR CYLINDER SECRÉTAIRE BY  
PERCIER AND FONTAINE.





*Versailles pendant La Terreur*, tells us that this sale lasted a year, and exceeded 17,000 lots,—a single lot frequently comprising whole suites of Sèvres ware or furniture. No systematic record appears to have been kept of these confiscated treasures. Agents of the Convention were always present, and the proceedings gave rise to an amount of chicanery and double dealing sufficient to make the most unscrupulously crafty *habitué* of the modern saleroom appear a mere neophyte.

In addition to that actually destroyed by the revolutionary mob, much Crown property had, long ere this, been dispersed; nearly all the seventeenth and eighteenth century furniture under the care of the present *Garde Meuble* being probably the property, not of the Crown, but of the nobility.

Napoleon's return from the Italian and Egyptian campaigns, and his virtual accession to the throne under the title of First Consul, though too late to save this probably unequalled collection of mobiliary treasures from dispersion at the sale, was at least effectual in preventing further loss to the State.

In a measure also, the destruction and dispersal of the treasures from the royal palaces was the opportunity of the decorator,—the denuded salons called for equipment, and Napoleon upon accession to power craved for eulogy in his decorative surroundings, as in all else. His military exploits were depicted on friezes; his star and the bee dotted the ceilings and hangings. The trappings of the Sphinx were his emblem after the battle of the Pyramids; the imperial purple and his monogram being quickly added to the decorations approved by him, upon his seizing the imperial title as well as power.



Harsh, stilted, military, and pompous,

## THE CONFLUENT STYLES

of the *Directoire*, the Consulate, and the First Empire were in their essence blends of Greek, Roman, and Egyptian detail, yet no epoch possessed modes of a more pronounced individuality, and—whatever their demerits in decorative furniture—it is impossible to confuse them with their luscious predecessors. They stand, strong, stern, and self-centred, impervious to the graceful effeminacies and dainty frivolities of the two preceding reigns.

It is perhaps the most curious paradox in the history of decoration, that practically identical periods of antique art should have supplied alike decorative symbols first for the idle, sensuous Court of Louis the Sixteenth; next, have furnished the revolutionary executioners of that Court, during the *Directoire*, with emblems of liberty, equality, and Spartan republicanism; and finally, have provided the First Empire antithesis of both the preceding modes,—the symbols of absolutism, egotism, and not-to-be-questioned autocracy.



Until the fall of Robespierre and the creation of the *Directoire* brought the Reign of Terror to an end, development in French decorative furniture was practically in abeyance; indeed, the paralysis which befell the applied arts with the destruction of the Court, may be said to have lasted almost until the ascendancy of Napoleon was complete.

Much so-called *Directoire* and Consulate furniture is actually of First Empire period, and the author considers it wiser to regard the short Consulate period as practically part of the First Empire. The *Directoire* and Empire styles were practically dictated by the philosophy and politics of the Revolution and Napoleon. Jacobin



## PLATE LXXXV

### CARVED GILT COUCH COVERED IN ROSE *BROCADE* *DE LYONS*

FRENCH: STYLE, LATE CONSULATE

From the CHÂTEAU DE MAISONS-LAFFITTE, PARIS. Length of couch, 7 ft. ; height, 3 ft. 11 in.

The property of T. LEMAN HARE, Esq.

AUTHORITATIVELY stated to have formed part of the *ameublements* of Charles Philippe, the Comte D'Artois of Revolutionary days, the suite of which the *canapé* shown by this colour plate forms part, consists of two sofas, identical in pattern with that illustrated, four *bergères* (*i.e.* easy-chairs with enclosed arms similar to the couch ends), eight easy-chairs having the more usual openings below the arms, and twelve ordinary or small chairs: in all twenty-six pieces.

This unusually large total is the more noticeable since the set includes no *tabourets*—those stools whose use had often in earlier days, as we have noted, given rise to contentious questions of precedence. It is on record that even so late as the latter half of the eighteenth century Marie Antoinette greatly grieved the old nobility of the Court by sitting once upon a *tabouret* instead of a chair.

At what period of his not-too-immaculate career did the Comte, who was the fourth son of the Dauphin Louis, the grandson of *Louis le Bien Aimé*, and the last of the French Bourbon kings, acquire this interesting and important suite?

Its style yields no authoritative reply, for at an early stage the future Charles x. fled from the revolutionary struggle he had assisted to provoke, and during Convention, Directoire, Consulate, and Empire days alike, discreetly remained an exile at Holyrood and in London.

We may safely conclude that no French *ébéniste* of those troubled times would have been guilty of so dangerous a *gaucherie* as to supply a royal *émigré* whose property had been sequestered, and whose



person was proscribed by the Committee of Public Safety and the Directory, and whom, moreover, Napoleon ardently hoped, at the Moreau-Pichegru conspiracy in 1804, to catch upon French soil, that he might share the fate of the Duc D'Enghien. One may dismiss as equally patent absurdities the possibility of so large a quantity of furniture, even if clandestinely manufactured, being exported to Monsieur le Comte's British home (for reimportation at the Bourbon Restoration), and of the constantly employed official *fournisseurs*, the celebrated Jacob Frères, whose signatures appear upon this suite, being likely to endanger their position by such a false step, since they stood highest among *ébénistes* in Buonaparte's favour throughout the whole of his career as General, Consul, and Emperor.

Fortunately the size and numerical importance of the set supply the clue, enabling one to recognise that the solution of the problem is that the suite was made for, and first formed part of, the *ameublements* of Malmaison, Fontainebleau, or other of the state palaces; that it was acquired, by hereditary right of kingly appropriation, by the *ci-devant* Comte D'Artois, upon his succeeding, as Charles x., his brother Louis xviii. to the throne in 1824, and was probably moved from its state surroundings during His Majesty's six years' reactionary reign—closed in 1830, when his ordinances provoked Paris into the decorative woodwork of the Three Days of Barricades, and caused his return to England and Holyrood.

Jacob Frères' history, including the tragi-comedy of the relations between Georges Jacob, *Père*, and the Committee of Public Safety, will be found outlined in the *vis-à-vis* chapter, and in the descriptive notes attached to the colour plates of this period.

The state textile factories no longer supplied their finest work for the covering of upholstered furniture. In 1793, upon the suggestion of Marat, they were farmed to a contractor. The original rose *brocade* of the suite was doubtless of Lyons make. Upon the loose-cushioned seats of the larger pieces it has apparently been preserved intact; that shown upon the back of the *canapé* is, as will be seen, based upon the same pattern.

At times attributed to the *Directoire* period, the carved and gilt details of the *bergères* and *canapés* are almost identical with those upon Buonaparte's Compiègne bed, shown in Colour Plate LXXXVI.









philosophers discovered affinities to their ideals in the austere habits and lives of ancient Sparta and Rome, and it became the fashion in Paris to imitate these habits. "As all dined together in the streets in Sparta, it was essential that all should dine together in Paris."

The dandies of the Revolution—for even revolutions produce comic reliefs—"were to be seen dressed in Grecian style and gravely promenading in their white togas trimmed with red. . . . They never laughed, rested their chins in their hand, saluted with a shake of the head; in short, strove their utmost to play the Roman."

Many of the classic decorative symbols which appealed to the leaders of the Revolution, as congenial to republican ideals, were adopted by Napoleon, who loved to play the autocratic roll of Roman emperor, and encouraged the copying of antique Greek and Roman ornament.

The decorative artists of

## THE DIRECTOIRE



(1795-1799) used in the main the constructional lines of Louis XVI., but discarded the ornaments, substituting griffons, caryatides, honeysuckle, and other classic ornament; the sphinx and other Egyptian symbolic decoration being added after Napoleon's return from Egypt, and his capture of supreme power.

The Consulate and the Empire confirmed the severely classic bias of the *Directoire* style: the shapes of Greek and Roman furniture were adapted, as far as practicable, whilst the ornament chosen proclaimed that the Corsican Cæsar desired not only the mantle, but the emblems, of his Roman predecessors.

Virtually the aim of art of the First Empire was the concen-

tration of interest and laudation upon the Emperor: monogrammed brocade, mythological figure, frieze, and sphinxed ormolu, — all ministered to his egotism.

## ORNAMENT



During the *Directoire* and Empire periods marqueterie was no longer in demand, but chased bronze mounts—ormolu—were the principal mode of decoration.

Carving was mainly used in gilded imitation of ormolu work.

The torch — the emblem of Victory — must after Moscow have aroused mingled memories.

Wreaths of bay — the emblem of the conqueror — sphinxes and other Egyptian symbols were introduced; especially after Buonaparte in 1798 had fought the battle of the Pyramids, and by his victories laid the French temperament under thrall.

The winged figures were stiff and formal, as though awaiting the inspection of a drill sergeant rather than of an artist.

The honeysuckle, or *Anthemion*, an Egyptian pattern borrowed by the Greeks, for a time supplanted the acanthus.

Lions' heads hold the rings of handles in their mouths, and their feet form the basis of furniture.

The bronze friezes applied to Empire furniture, when not of Egyptian or mythological derivation, show Napoleon triumphant in battle, and clad in Roman costume.

Columns were usually unfluted, but frequently capped with sphinxes' heads and terminated by animals' feet, made either of gilt bronze or painted in imitation of green bronze. Mouldings were comparatively little in favour.

The eagle was one of the favourite emblems of Napoleon, whilst



the bee supplanted the *fleur-de-lis*, being probably adopted by Napoleon from the Barberini bee.

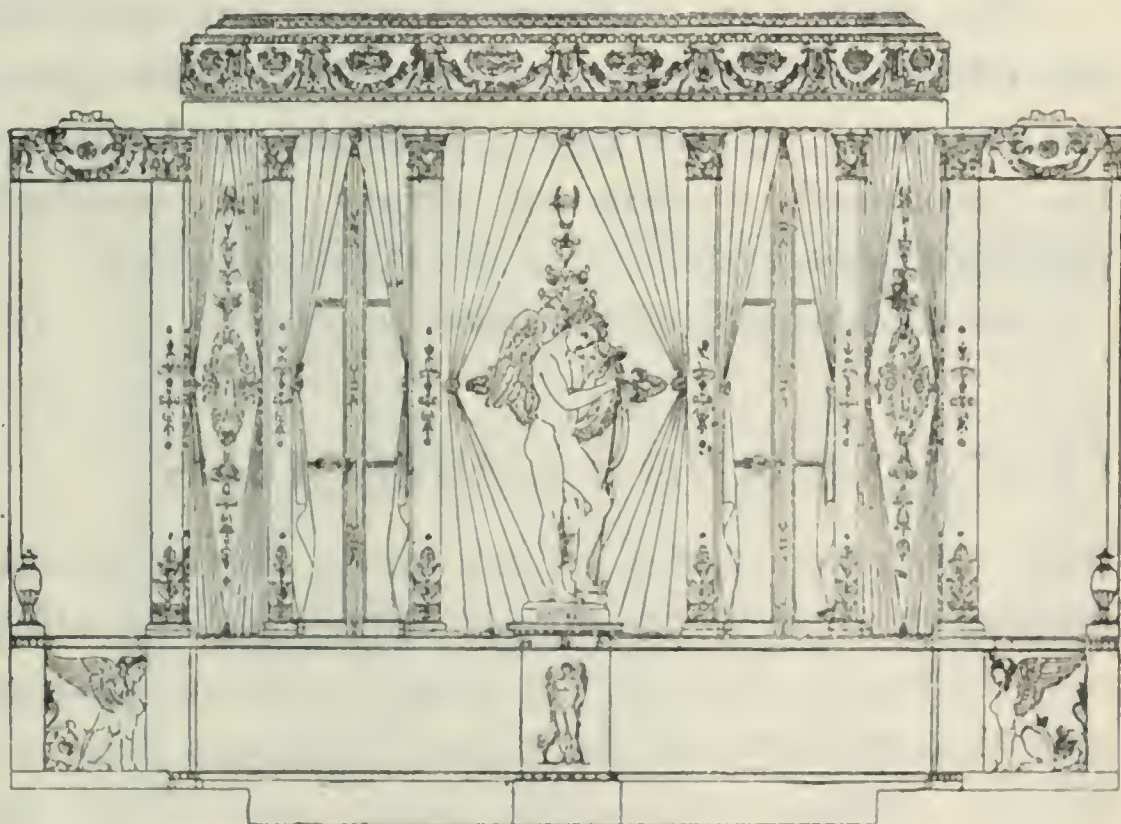
The *fascēs* — of bound sticks with axe in centre — and the Phrygian cap of liberty survived in decoration, as in costume, long after the latter could have been worn with any feeling of appropriateness.

## ROOM DECORATIONS



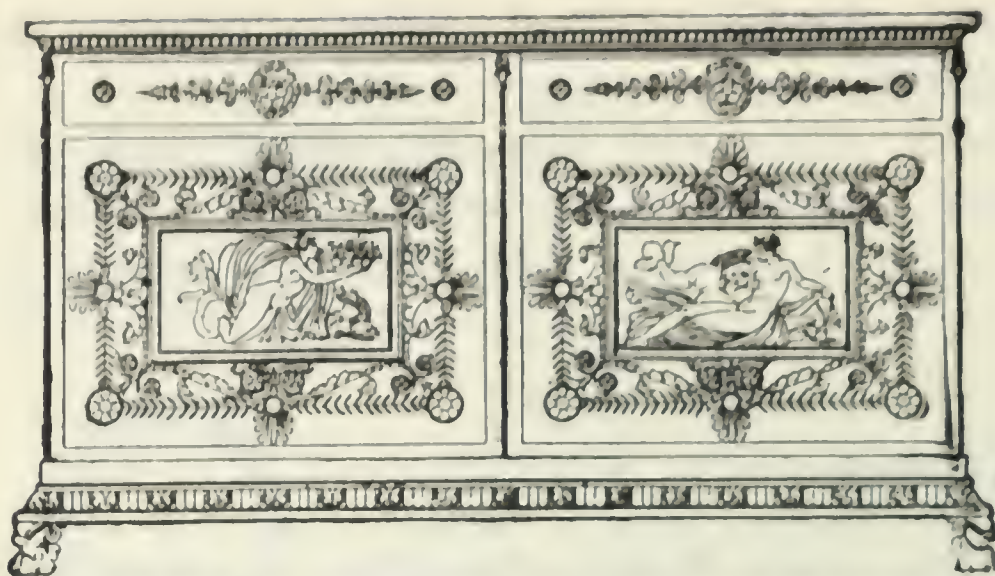
That much Empire decoration in colour was painfully crude is undeniable. De Goncourt reproduces for us in words, the colour scheme of a drawing-room whose panels were painted deep brown. "On the ceiling is a reddish brown rosette in the form of a parasol; a sky-blue frieze is 'sprinkled with cornucopiæ.' On the sides of the

mirror sky-blue pilasters are bordered with violet and white grape leaves. . . . Light brown panels are ornamented with little green parasols." Inadequate as words are to express design, one can scarcely conceive the possibility of such a scheme being harmonious. It would, however, be unfair to either



ALCOVE OF PETIT BOUDOIR.





COMMUNE WITH BRONZE GILT DECORATION. BY PERCIER AND FONTAINE.

regard it as quite typical, or ascribe all the blame for the crude colourings, undoubtedly much used, to the designers. Not only were the "citizens" who now gave the orders for decorative equipments uncultured in the arts,

but revolutionary feeling during the early nineties was so frenzied that delicacy and subtlety in decoration would have savoured of the old *régime*, and would probably have been dangerous to both designer and owner. Napoleon, too, had "no eye for colour," except when ordering his troops upon the field of battle, or when dictating the bulletin of invariable victory.

The walls were at times panelled, but more frequently, even in the official apartments, they were hung with fabrics decorated with the ornament of the style. *Directoire* wall-papers are printed with the recognised symbols of liberty and equality. Ceilings were powdered with stars.

In the draping of windows

## CORNICES AND LAMBREQUINS

were not used in the simpler mode of the *Directoire*, a plain pole (ending in an arrow or *thyrsus*) supporting the silk or calico curtains.

Under the Empire the cornice was reintroduced and decorated with the ornaments of the period; draperies became more pronounced, velvets, sateens, and muslins being embroidered with stars, squares, and other favourite details of the period; stripes were revived,



but were made much broader and placed much wider apart. Curtains, and coverings generally, were in their colourings deep reds, rich greens, and Marie Louise blue, whilst a jaundiced yellow was occasionally used with unhappy results.

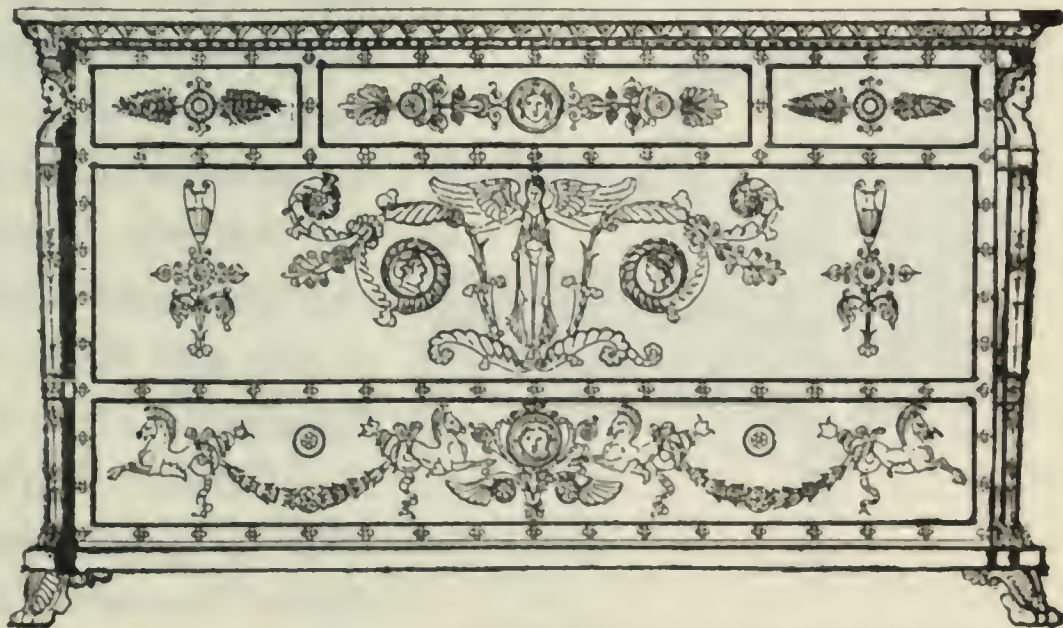
## MAKERS AND DESIGNERS:

### RIESENER,

after assisting the selection for reservation of the erstwhile Crown furniture at the Versailles sale, and buying back some of his own productions, fell, with Gouthière, the foremost *ciseleur* of the *Louis Seize* period, upon evil days. It will be remembered that Riesener married the widow of his master, J. F. Oëben. Somewhat curiously, Delacroix, the director of this great sale, was the husband of Oëben's daughter.

### THE JACOB FAMILY,

who might more conveniently be labelled Jacob Père et Fils, than Jacob Frères, are the chief *ébénistes* of the *Directoire*, Consulate, and Empire periods; and their history is not only marked with the storm and stress of the days in which they lived, but is almost an epitome of the decorative developments of the late eighteenth century.



COMMODOE. BRONZE GILT DECORATION. BY PERCIER AND FONTAINE.



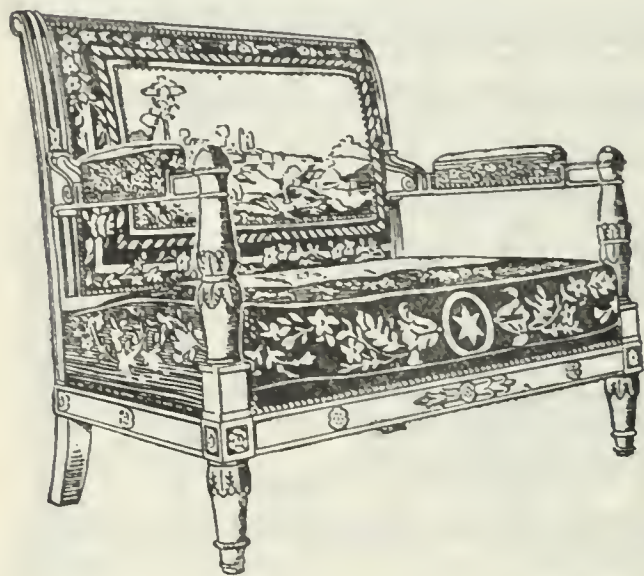
GEORGES JACOB,

*le Père*, having held by letters patent the appointment of *Ménuisier de meubles du Roi*, was brought before the Committee of Public Safety to answer for the crime of having worked for "Capet," and purchased his freedom by the present of 700 gunstocks. He was later summoned for keeping a secret store of, or "cornering," food, this time escaping by the evidence or intercession of a former workman, whom he rewarded with a sack of alleged "shavings," which when opened was found to contain haricot beans and ham!



TRANSITIONAL DIRECTOIRE COUCH AT FONTAINEBLEAU. (Covering of earlier period.)

Condemnation on a third appearance during the Reign of Terror was fortunately prevented by the Revolution of 9th Thermidor in the year II. (July 27, 1794), after which event he was received into favour and furnished the *Salle de la Convention*.



TRANSITIONAL DIRECTOIRE COUCH AT FONTAINEBLEAU.

Georges Jacob's third son, F. H. Jacob Desmaller—so named after some property at Malter in Burgundy—continued the family association with decorative furniture, in partnership with a brother, after his father's retirement, until 1804, and probably made the greater part of the new State furniture ordered by Napoleon.

Indeed, Napoleon was credited with a preference for the work of Jacob Desmaller over the finest productions of Cressent, Oëben, and



## PLATE LXXXVI

### PSYCHÉ AND BED OF NAPOLEON THE FIRST

FRENCH: STYLE OF THE FIRST EMPIRE, *CHÂTEAU DE COMPIÈGNE*, FRANCE

Height of bed to top of posts, 10 ft. 6½ in.;  
extreme height, 11 ft. 8 in.; extreme width over  
posts, 10 ft. 4½ in.; extreme height of *Psyché*,  
5 ft. 10½ in.; extreme width of *Psyché*, 3 ft. 7½ in.

COMPIÈGNE, before whose walls Joan of Arc was taken prisoner by the Burgundians in 1430, was destined to provide the scenic background for scarcely less celebrated, though far less heroic, women. Within its palace, built from the designs of the architect Gabriel, the daughter of the Austrian Emperor and Marie Theresa was welcomed, upon her arrival to wed the Dauphin, whose reign as Louis XVI. was to involve both in such tragic disaster.

Within the same apartments as were occupied by Marie Antoinette another *Autrichienne* was received when Napoleon the Great in 1810 had the *chambre à coucher* and other rooms of the suite redecorated for his second bride's use; the woodwork being left white, but the walls ornamented in Empire patternings of high-pitched colouring.

It will be remembered that the Emperor also provided for Marie Louise apartments at the Tuileries, in precise facsimile of those she had occupied in her father's palace at Schöenbrunn.

With some satisfaction the average man notes that the iron-willed Napoleon found it impossible, in his marital relations, to

pursue the rigid economies which marked his administration of State departments when he wished; causing him, for example, during the First Consulate, to insist on the use of cotton fabrics for the worn-out velvets and tapestries.

France permitted herself, during the latter half of the eighteenth century, to yield to the seductive mirror both in her fixed fittings and in her decorative furniture. She gave great encouragement to a colony of Venetian workmen, whose feats in glass-bevelling are the admiration of English workers in that craft to this day. She has never escaped from the thrall. Cheval-glasses or *Psyches*, as pieces of distinctly decorative furniture, appear to have been products of the First Empire period. That shown is in mahogany, with mounts of bronze gilt and chased.

The reflection shown in the mirror is of a part of the great Emperor's bed, in his adjoining bedroom at Compiègne.

Under the Directorate, *lits à la Revolution* were followed by "Patriotic Beds." The Phrygian bonnets, upon bundles of lances, which surmounted the *lits à la Revolution*, were omitted in *lits à la Federation*, the canopy, supported by crossed lances, being crowned, in First Empire days, by the imperial eagle. Napoleon's bed at the Grand Trianon, Versailles, is of much simpler design than the Compiègne bed, being similar to the *lit du repos* provided for the Pope Pius VII. during his enforced stay at Fontainebleau.





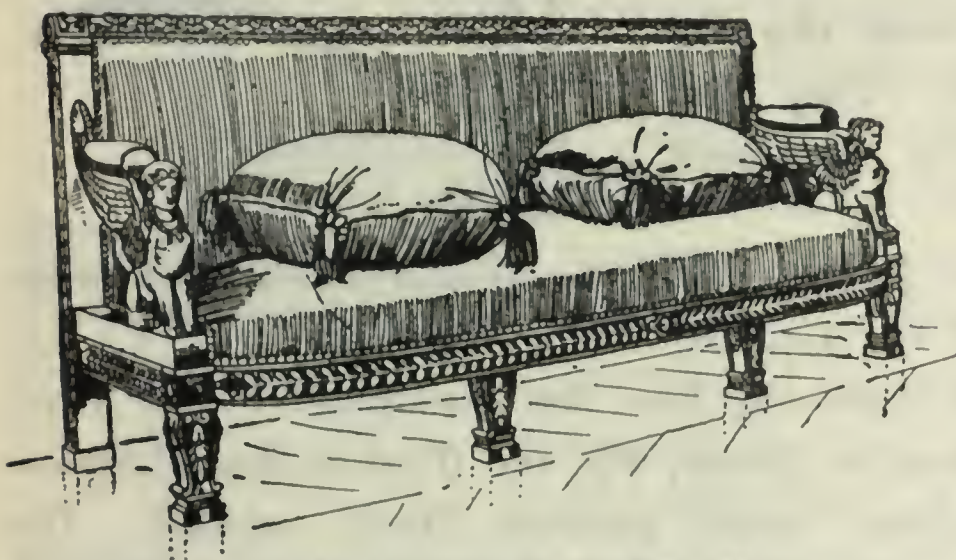




Riesener. Jacob Desmalter received many commissions in consequence from the subservient Courts of Europe.

## THE CISELEURS

of these periods were neither so numerous nor so distinguished as those of the preceding reigns, although Thomire, Ravrio, and J. B.



COUCH. FIRST EMPIRE. GRAND TRIANON. (*Modern covering omitted.*)

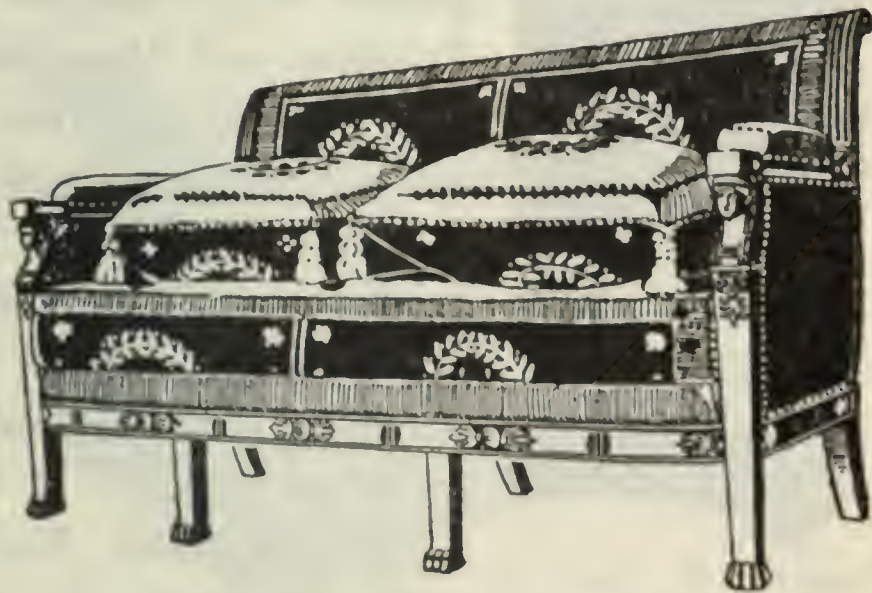
Odiot (who all supplied mounts to Jacob Desmalter), had they received scope, would probably have proved themselves as capable as their predecessors in artistically adapting their work to subtle curvatures.

The chief designers of decorative furniture

during the stormy days of the *Directoire*, the Consulate, and the First Empire were the architects

## PERCIER AND FONTAINE,

who appear to have owed somewhat of their advancement to Jacob *le Père*. They certainly designed much of the furniture his firm made, and commissioned his son to execute many of their works. Both



GILT COUCH. STYLE, FIRST EMPIRE. FONTAINEBLEAU. (*Tapestry of earlier period is not shown in sketch.*)



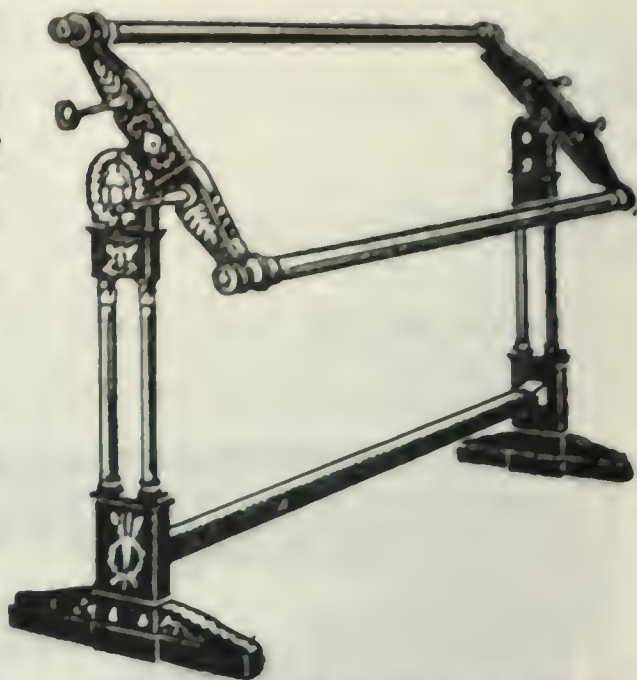
Percier and Fontaine had studied in Rome (the latter having gained the Prix de Rome), and were capable of expressing the classic details with the cold artificiality demanded at this period by their countrymen.

Among the architectural works in which they collaborated were the *Arc de Triomphe du Carrousel*; they also directed the decorations of the Opera House at Paris.

Percier designed the Bourse and Madeleine, and completed the Louvre;

his most interesting work, however, from the standpoint of the lover of decorative homes, was the *Hôtel* of that Madame Buonaparte whose portrait David painted. He was also chosen by Madame Buonaparte to design and provide the interior appointments of her Parisian house, and, despite his bill exceeding the instructed limit by some 90,000 francs, was employed with Fontaine by Napoleon to restore the Tuileries and Versailles, St. Cloud, Fontainebleau, the Louvre, and the Élysée. Jacob Desmalter was the favoured cabinet-maker for the decorative furniture required in all these works, as well as for furnishing the charming château of Malmaison, Napoleon's favourite retreat until his second marriage, and the dowry of the Empress Josephine after her divorce.

Percier and Fontaine jointly published in 1809-12 a selection of their designs under the title of *Receuil des Decorations Interieures*. Their

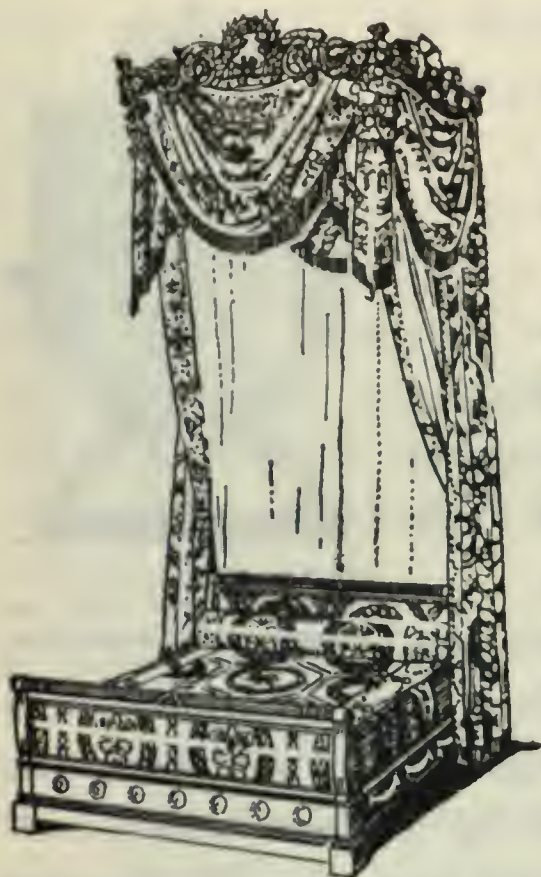


EMBROIDERY FRAME BELONGING TO THE EMPRESS JOSEPHINE. CHÂTEAU DE LA MALMAISON.



BONHEUR DU JOUR AND NIGHT-LAMP OF EMPRESS JOSEPHINE. CHÂTEAU DE LA MALMAISON.





BED. COMPIÈGNE.

book is of the more value from its containing only illustrations of examples which were really made, and is an exposition of the First Empire mode at its best.

The authors, in their preface, after speaking, *à propos* of the illustrations, of "furniture chosen on account of the importance of the places they were made for, or of the rank of those ordering them," modestly state that the style does not belong to them, but is the property of the ancients. The age of all-sufficing reason is perceptible in their statement that "to do all things according to reason in such a manner that the reason may be first seen to justify the method used—this is the first

principle of architecture; whilst the first principle of fashion is to do all things without reason."

With the loss of patronage from Court and aristocracy lean years came to French art and artists, and many skilful craftsmen in the fine and applied arts left their own country and settled in England and other countries.

The painters of the gay, affected, and sophisticated pastorals of the Boucher school turned compulsorily to serious subjects; but almost all failed in attempts to invest the coldly Spartan virtues with pictorial interest.

David, quick to place himself in accord with the



BED OF NAPOLEON. VERSAILLES.



political changes, was pre-eminently the artist of the period. He is credited with being the real inspirer of the *Directoire* and Empire modes.

## "PATRIOTIC FURNITURE"

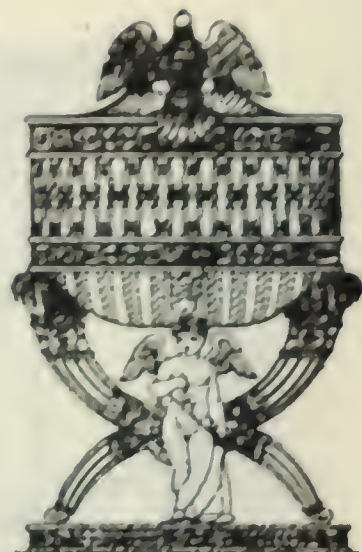
Beds of the period are interesting as reflections of the national mood rather than as objects of beauty. Under the Jacobins and *Directoire* rule they were lower and larger than previously.

Well-to-do citizens, when they retired to rest

during these troubled days, used patriotic beds decorated with Spartan and militant emblems. In the place of the bunches of feathers which surmounted the Louis xv. and Louis xvi. beds, caps were placed on top of "posts" formed of the *fascies* or lances with their stems gilded, as were also the axes and iron supports of the canopy. Beds representing the triumphal arch erected on the day of the Confederation in the *Champ de Mars* were also employed.

When the fervour of republican sentiment had been damped by the bloodshed of the Reign of Terror and the iron sway of Napoleon, bedsteads, cradles, and couches were formed in the shapes of gondolas and shells, and became somewhat reminiscent of Du Cerceau and Berain in their design. Lafayette, it is recorded, used a shell-shaped bed hung with blue-and-white curtains.

The "bolster roll" typical of the period is seen upon the Compiègne bed illustrated, as well as upon those of Napoleon at both Fontainebleau



CRADLE DESIGNED BY PRUD'HON FOR THE KING OF ROME. FRONT ELEVATION.



CRADLE DESIGNED BY PRUD'HON FOR THE KING OF ROME. BACK ELEVATION.



and Compiègne, and the canopied bed of the Empress Josephine still preserved at Fontainebleau. Its doming and posts, ormolu ornaments and crossed festoons of beads, pendant from embroidered satin curtains, distinctly suggest the catafalque. The whole apartment is so pompously depressive that one feels additional sympathy for the discarded Josephine when she retired to her apartments to face her fate, after the decision to divorce had been communicated to her at the Palace of Fontainebleau.

Prud'hon's drawings for the

## KING OF ROME'S BERÇEAU

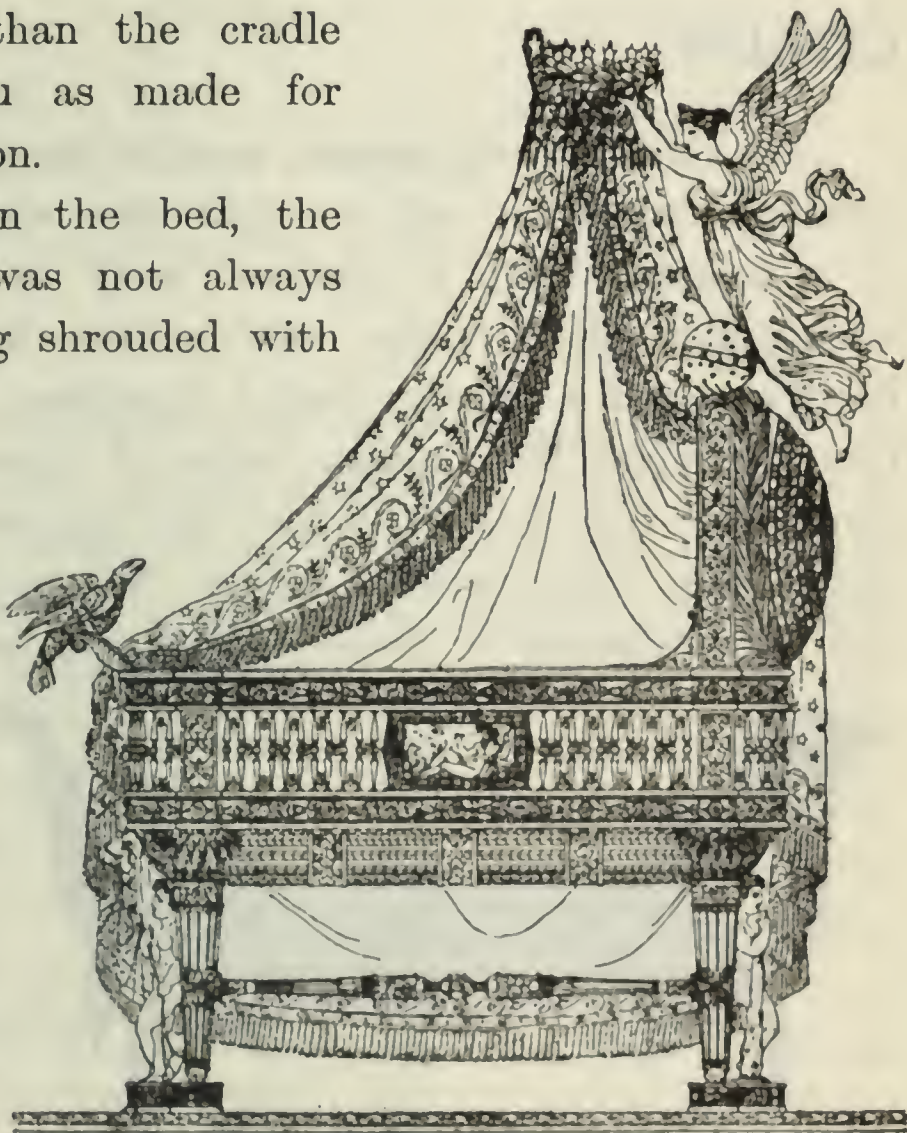
show a far finer design than the cradle exhibited at Fontainebleau as made for that ill-fated son of Napoleon.

The distinction between the bed, the bed-sofa, and the couch was not always kept, classical couches being shrouded with canopies.

## SOFAS

The *meridienne* and the *canapé pommier* were characteristic; the low square back of the latter being continued at the sides.

The Eastern divan made its way into the style towards the conclusion of the Empire period, but probably the couch most favoured was



CRADLE DESIGNED BY PRUD'HON FOR THE KING OF ROME.  
SIDE ELEVATION.



of the simple type shown in David's famous Louvre picture of Madame Récamier; indeed, the student may gather much decorative knowledge of Empire modes from this stilted and theatrically minded painter.

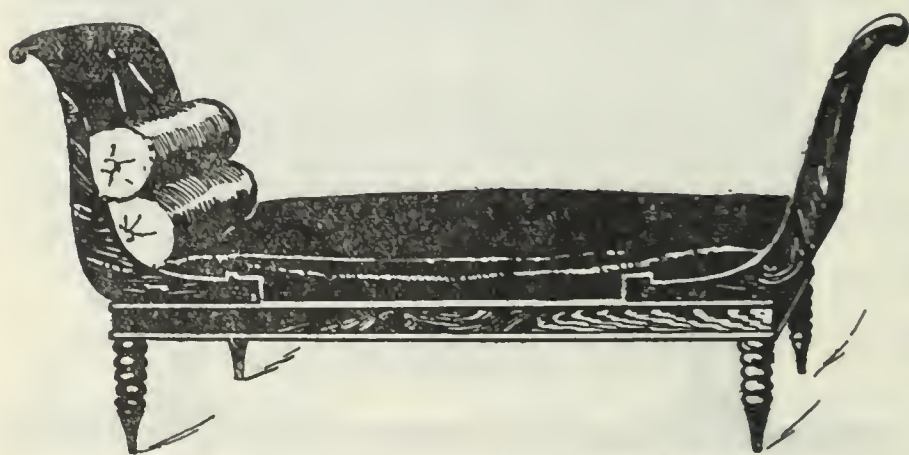
A drawing-room set of furniture during the Empire usually consisted of six arm-chairs, six small chairs, two *bergères*, one or two sofas, and two *tabourets*.



EMPIRE CHAIR. GARDE MEUBLE.

## CHAIRS

De Goncourt epitomises revolutionary France's attitude towards furniture when he tells us that she wished to dwell in the scene of a tragedy with a Spartan body in Etruscan chairs made of mahogany, whose backs were in the form of shovels, or of two trumpets and a *thyrsus* bound together. Such chairs were almost literally copied from classic forms of Greece and Rome, such as the *curule*—or the *klismos* with its hollowed-out back support and square legs with outward curve. When the plans of the hollowed-out stone thrones of Greece and Rome were adopted, the seats were



SOFA IN DAVID'S PICTURE OF MADAME RÉCAMIER.  
LOUVRE, PARIS.

upholstered in leather, and the backs open, except for the broad curved rail.

The arms of the chairs were of swan-neck shape, formed of or supported by curving horns of plenty, with winged griffins and other chimerical bodies.



## PLATE LXXXVII

### CIRCULAR TABLE OF VARIOUS MARBLES, WITH CHASED GILT MOUNTS

FRENCH : STYLE OF THE FIRST EMPIRE.

PALACE OF FONTAINEBLEAU

Diameter of top, 6 ft. 1 in. ; height, 2 ft. 10 in.

### FOLDING SCREEN (*PARAVENT*) OF CARVED AND GILT WOOD WITH SILK PANELS

FRENCH : STYLE OF THE FIRST EMPIRE

PALACE OF FONTAINEBLEAU

Height of folds, 4 ft. 2 in. ; width of folds, 2 ft.

THE Revolution, in its frenzied hatred of all that savoured of order and law, destroyed the guilds, with their rules making a period of apprenticeship compulsory before the worker could sell his work : a reversal of national policy which might not only have deprived France of her eighteenth-century pre-eminence in the applied arts, but have prevented a proper execution of the decorative furniture which Napoleon commissioned Jacob Desmalter and others to produce, from the designs of Percier and Fontaine, in order to fill the gap caused by the sale, or destruction, at Fontainebleau, Versailles, and others of the palaces.

That France still possessed craftsmen, old or new, capable of exquisite workmanship is, however, clearly shown by such pieces as the Fontainebleau table, composed of rare marbles, unless one accepts the plausible hypothesis that Italy, which has always pro-

duced especially skilful craftsmen in marble, supplied the worker,—one can scarcely say the *ébéniste*.

In the table-top the use of *pietra dura*, that favourite Italian method of inlay by means of variously coloured stones, has been resorted to. The winged sphinx, finely modelled if formal, and other details in chased and gilt bronze, have been attributed to J. B. Odier and to Thomire.







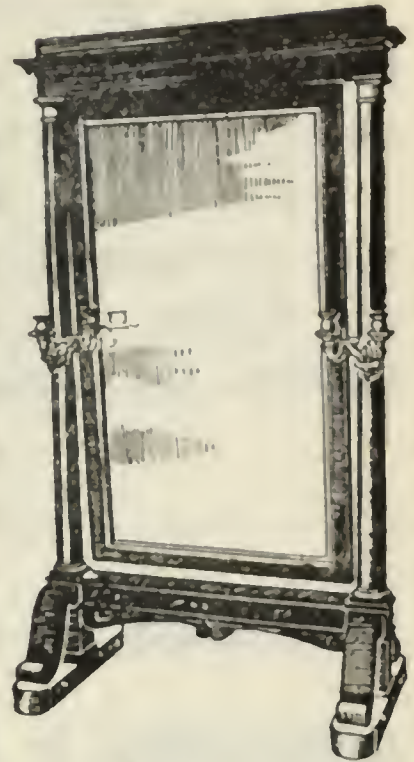




TABLE DE NUIT. EMPIRE.  
FONTAINEBLEAU.

## CABINETS

of Empire design are usually open in the lower part. Probably the most typical example of Napoleonic furniture extant is the oppressively heavy eagle-capped jewel cabinet designed by Percier, and made in rich red mahogany with bronze mounts by Jacob Desmalter, for presentation by Buonaparte to Marie Louise upon their marriage in 1810; it marks a



PSYCHÉ. GRAND TRIANON.  
VERSAILLES.

declension from the jewel cabinet of Marie Antoinette shown in Colour Plate LXXXII.

## TABLES

Dining - room tables are usually circular in plan, to accord possibly with the democratic ideal of equality. Some of these circular tables, such as that illustrated in Colour Plate LXXXVII., are among the most decorative achievements of the style.

Tables of the *Directoire* were à la Grec or Roman; dolphins intertwined or the sphinx being favourite supports.



EMPIRE CONSOLE. VERSAILLES.



In the gilt console table the *console* itself is frequently a classic figure or sphinx; the sphinx, indeed, is paramount among decorative *chimeræ* after the battle of the Pyramids.

The *table de nuit* from Fontainebleau, herewith illustrated, is a very characteristic example; indeed, the decorations of the *Directoire* and Empire were applied to small pieces with much artistry. For instance, the *guéridons* and the

## PSYCHÉS

(better known in England by the more cumbrous term of cheval dressing-glasses) are usually distinctly happy efforts of the Empire era; that of Compiègne, illustrated in Colour Plate LXXXVI., being noteworthy. The example from the Grand Trianon is of a more ordinary character.

Mirrors were more numerous proportionately than ever,—a strange outcome of the Spartan ideals with which the period was commenced.

Decorative furniture of the *Directoire* and Empire periods is almost entirely dependent upon its metal mounts for relief; when mounts are not employed, the effect is usually sombre and pompous. Much of this plainer furniture has been converted during recent years, by French craftsmen of the antique, into highly ornate Empire pieces, by mounting with gilt bronze castings from old patterns.

Fontainebleau, Malmaison, and Versailles are rich in Empire furniture made for Napoleon I., and preserved with a care which is in sharp contrast to the destruction and dispersion, during Revolutionary times, of the more delightful decorative woodwork of Louis XIV., XV., and XVI.



## DIRECTOIRE AND FIRST EMPIRE MODES

In comparing these art phases with those of the monarchy it should be remembered that, under the Convention, the Directory, and Napoleon alike, anxiety and suspicion swayed the whole life of the nation. The decorative artists of the *Directoire* used their symbolic classic formulæ largely with a view to escaping from a suspicion of aristocratic tastes, and in the days of Buonaparte were equally desirous to do naught likely to displease that superb egotist.

The merging styles of the *Directoire*, the Consulate, and of the "Style Empire" were the last of the mobiliary modes of France possessing distinctive characteristics. Born of austere Republicanism, hankering after artistic expression of a Spartan code of life, its antique symbols were found equally appropriate appanage for the spell-casting autocrat who for nearly a quarter of a century ruled the Continent, and has ever since remained *par excellence* History's problem in personality.

Towards the conclusion of the Empire, the succession of brilliant art craftsmen, which the reigns of the Louis had produced, gave place to a less capable race of trade workmen, uninspired by love of the decorative side of their craft.

Few connoisseurs would place the modes of the Empire



DESIGN FOR FAUTEUIL BY PERCIER AND FONTAINE.



and *Directoire* upon æsthetic equality with those of the preceding eighteenth-century styles. They were, however, designedly symbolic first, and any beauty they might possess was subordinate to their symbolism and utility.

Other causes of the artistic declension were—

The destruction of the cabinet-making trade corporations, who had guarded the status of their crafts and made long apprenticeship compulsory.

The iconoclasm of the Revolution, which tended to make taste a thing suspect, as savouring of the aristocrat.

The diversion of public interest from artistic to military ideals, brought about by the marvellous success of the armies of the Directory, and the rapid rise of the Empire, with its intoxicating succession of brilliant campaigns, followed by disasters which appealed for reversal to the national honour.

The *carte blanche* practically allowed to the *ébénistes* and *ciseleurs* by his predecessors on the throne of France, was quite antagonistic

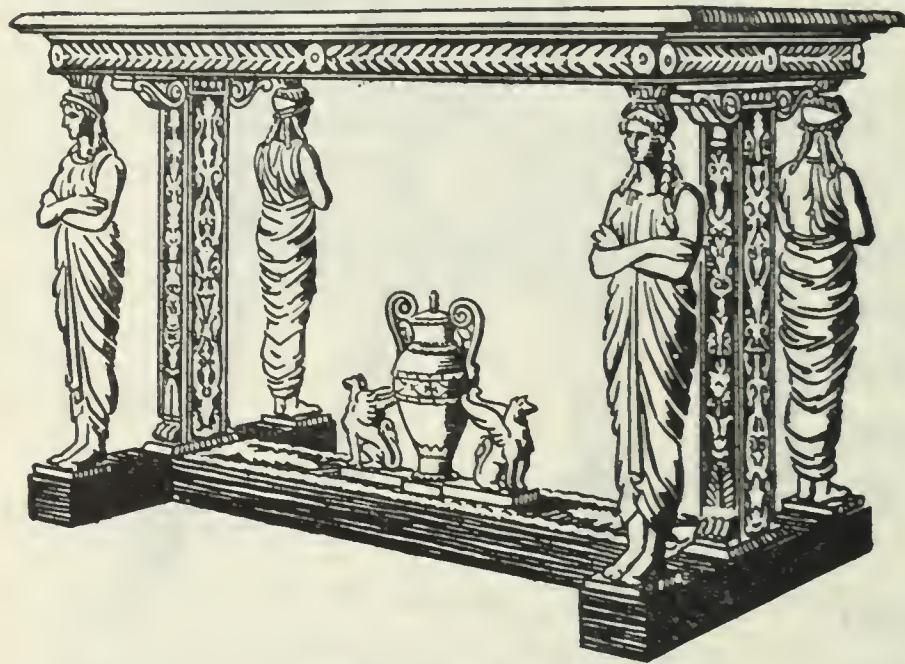
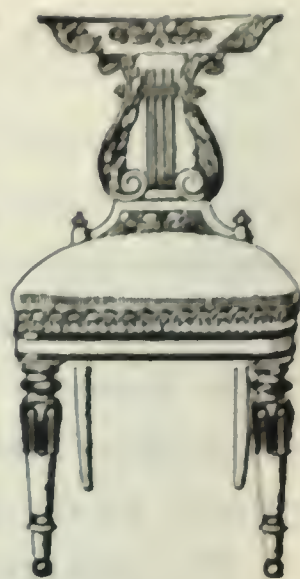


TABLE. GRAND TRIANON.



LYRE-BACKED CHAIR.  
WHITE AND GILT.  
FIRST EMPIRE PERIOD.  
Property of LORD  
BARNARD.

to Napoleon's system of rigid administrative economy. The simplified designs used for the King of Rome's *berceau* and the *salle du trône* were doubtless by his command. Carlyle tells us that when the steward of his Tuileries palace was exhibiting with praises its new upholstery, and demonstrating



how glorious it was and how cheap withal, Napoleon, making little answer, asked for a pair of scissors, clipt one of the gold tassels from a window curtain, put it in his pocket, and walked away. Some days afterwards he produced it, and proved, to the horror of his upholstery functionary, that it was not gold but tinsel.

The Empire mode lingered on in France for some years after the Restoration, and affected English and Continental contemporary decorative woodwork.

Whatever may be said upon other aspects of the oft-quoted remark that "in the last analysis there are in France but two parties—those who believe that the history of France began with the French Revolution, and those who believe that it ended then,"—in French decorative furniture history at any rate the decline may be traced from that violent uprising; for invention in French decorative art, if it did not literally, in the words of the satiric poet, "stop short in the cultivated court of the Empress Josephine," ceased with the deposition of the Emperor.

Since then, with the exception of the phase known as "l'Art Nouveau," France has relied chiefly upon reproductions and adaptations of her greater seventeenth and eighteenth-century styles. In the worlds of politics and commerce France yields to the "shopkeeping nations," Britain, the United States, and Germany; but in the empire of the applied arts she still retains much of her old-time pre-eminence, largely owing to her skilful *réchauffés* of her great decorative styles.



FAUTEUIL DU TRÔNE. FONTAINEBLEAU.





## PLATE LXXXVIII

### BUREAU DE CAMPAGNE AND BUREAU EN BOÎTE OF NAPOLEON THE FIRST, CHÂTEAU DE LA MALMAISON, FRANCE

Bureau de Campagne: Height, 2 ft. 9½ in. ;  
width, 2 ft. 7 in. ; length over top, 3 ft. 4½ in.

Bureau en Boîte: Height, 1 ft. 11½ in. ;  
width, 1 ft. 6 in. ; depth, 1 ft. 8½ in.

MALMAISON is inextricably associated with the chapter of history consequent upon Napoleon's marriage to the charming, if extravagant and bizarre, woman whom the world knows best as the Empress Josephine.

It was during her residence, in 1792, at Croisy near by, that her son, Eugène Beauharnais, was apprenticed to Cochard, a master cabinet-maker or joiner; and when, after her marriage in 1796, Josephine was able to purchase the *château* of Malmaison, she lived there happily as Madame Buonaparte, wife of the future Emperor, ever exercising her influence over her imperious husband for good, — and also, it must be confessed, for the enrichment of Malmaison with rare furniture, pictures, and costly chattels generally.

The spoils of his campaigns were annexed by her so largely that Napoleon subsequently wrote: "Although the masterpieces were in my palace I felt offended; I considered myself as having been robbed because they were not in the Louvre." The *château* was also the storehouse of the 600 dresses of Josephine's wardrobe, and of even more incredible quantities of fine underwear, hoarded up by Josephine in her linen chests. Was it in one of these linen chests that Napoleon hid 600,000 francs, only to give information of the *câche* to Josephine during one of her many periods of debt? At Malmaison, too, Napoleon learnt the cost of autocratic haste in decorating and furnishing, even his acute brain being unable to detect any flaw in the swollen accounts.

Josephine is credited by some biographers with having made all the furniture covers for Malmaison, as well as the embroidery of a screen preserved in her bedroom. Others unkindly suggest that Josephine seldom worked, and that her ormolu-mounted embroidery frame was made because Marie Antoinette possessed one at Trianon!

The ingenious oval-shaped portable *bureau de campagne* illustrated is the simplest of the many pieces of writing furniture at Malmaison;



it is also historically the most celebrated. Placed in times of peace in Napoleon's bedroom at Malmaison, that he might there work undisturbed, it was fastened with hooks to the Emperor's carriage when campaigning, and deposited in the dwelling he occupied, which, whether mansion or hovel, became immediately known throughout the camp as "The Palace."

"An inheritance of the Princess Bacchiochi of Rennes in Brittany" (Napoleon's sister Eliza), the *bureau de campagne* was made (an inlet steel plate further informs us) by Giovanni Socci, cabinet-maker at Florence. It cannot therefore be described as French: the simple lines of its designs are, however, distinctly Empire.

The top is of green marble rimmed with copper. It opens out in the fashion indicated; the action causing a central desk with shelves and drawers to rise automatically, and also bringing out the three-legged writing chair covered in reddish morocco.

Was this the writing table whereon was found one day a facsimile of Napoleon's snuff-box, full of poisoned snuff? or was the box placed upon the more complex *secrétaire-commode* made for Napoleon by Mansion in 1805?

Napoleon slipped papers he wished to preserve into scarcely discoverable slits in the *bureau en boîte*, obtaining access to them again by unlocking one end; the keyhole being concealed in a small imperial coat of arms. This bureau is signed by the toyman Biennais, whose sign of the Violet Monkey ornamented the Rue St. Honoré.

Plundered in 1815 by the English and Prussian allies—who, legend affirms, carried off, among other trifles, the billiard table, that they might make breeches from its cloth!—and in 1870 by the Germans, Malmaison has suffered also from neglect and alterations.

The *château* is now virtually a museum of Napoleonic furniture; its principal chambers have been redecorated from Percier and Fontaine's original designs, but the Emperor's bedroom has been but incompletely restored.

Josephine's abiding love for, and organisation of, the gardens of Malmaison gave to her kingdom of flowers world-wide botanical fame. In her retirement after her divorce the *bosquets* of the *château* must have evoked many a bitter-sweet memory of her happier days. Doubtless, too, after her death, the broken Emperor, when he spent five days at Malmaison after Waterloo, realised how inadequate, after all, was his apparently generous compliment to Josephine, "I can win battles, but you win hearts."





Edwin Foley  
10





## A CHAPTER ON WOODS

“TREES are the most civil society,” says R. L. Stevenson: they are also, one feels, truly sanative and humane. To step from study of the cynical *salons* of eighteenth-century France, with their tainted atmosphere of amorosities and affectations, into some vast wind-swept upland forest—to scent the healthy fragrance of the trees, listen to the whispers of the woods and the hum of birds and insects, is to find Nature’s best mental medicine.

For teaching, too, the German *Waedschule*—or school in the woods for delicate children—must be quite the nicest of scholastic affairs; so nice, indeed, that one would gladly join a class for “grown-ups” under such ideal conditions for the study of silviculture. A little more of the primeval feeling which caused tree-worship would not hurt modern mentality. Obviously, trees have many points of resemblance to human beings in their life-habits. They eat and drink, protect themselves against foes, show that they are sensitive to injuries, increase and multiply, endeavour to provide for the future, and in other points show kinship with mobile life. The old peasants in parts of Austria recognise this when they beg forgiveness of a tree before felling it. Trees possess, too, their individual character. As Trollope has pointed out, “Oaks have the pride of magnificence; the smooth beech, with its nuts thick upon it, is a tree laden with sentiment; the sober ash, a savour of solitude and of truth; the birch, with its Mayday finery, boasts the brightest green which Nature produces; the elm—the useless elm—

savours of decorum and propriety: but for sentiment, for feeling, for grandeur, and for awe, give me the forest of pines."

There are many who agree with this preference for

THE PINE. — The great cone-bearing trees have probably been in the past, and certainly will be in the future, even more useful to man than the oak. What town-dweller but longs for a sight at times of its picturesque soaring stems, with snowy boughs glistening in wintry sunshine, or scenting the summer air with balsamic fragrance?

The pine, too, makes the wind's best orchestra. The lover of trees puts it well when he writes: "There are many movements to this symphony—the *allegro* of the gale, the *scherzo* of the early morning breeze, the deep *adagio* of a rainstorm, and the *andante* of warm days and summer breezes, when you may repose upon a soft carpet of pine needles, every sense made alert, yet soothed, by the master theme you are hearing."

Such is the appeal of the tree to the non-materialist. It is, however, with the tree as material for decorative home equipments that we must mostly concern ourselves; with the maimed trunk torn from its forest home — usually nowadays beyond the seas — hustled down the timber slide, rolled into the river, and lashed, with hundreds of similar unfortunates, aboard ship, to be placed upon the market on arrival in the form of logs or baulks, the average circumference of each of which is measured by bandy-legged compasses known as calipers, or by a piece of string. Our forest king is, when put on the market, converted, if hard wood, into boards from  $\frac{3}{8}$  in. to 1 in. thick, and planks of greater thickness; or, if soft wood, into battens up to 2 in. thick by 9 in. wide, or deals where over  $2\frac{1}{4}$  in. thick and less than 10 in. wide, which are either sawn into boards of differing thickness, or cut into "scantlings" of any dimension other than those of planks. "Quarterings" also are made by sawing planks into almost square sections of 3 in. by 3 in. to  $4\frac{1}{2}$  in. by 4 in.



THE DURABILITY OF TIMBER varies enormously with the species and climate. Sound hard timber unexposed to moisture usually lasts many centuries. Some of the wood in the basilica of St. Paul at Rome, and the gates of Constantinople, has been found to be free from decay after 1000 years. Woodwork in the dome of St. Mark's at Venice after nearly 850 years, and in the roof at Westminster Hall nearly 500 years after erection, was also found to be perfectly sound. The more resinous and closely grained woods best resist alternations of wet and dry.

Though the number of rings seen on its end section may not furnish absolutely infallible indications—as mergings of the rings, stoppage of growth and formation of a second ring at times occur—yet the age of the tree is usually discoverable by these annually formed concentric circles; the layers being more plainly counted in firs, beeches, oaks, and most European woods, than in those of tropical growth. Based upon this method of calculation, De Candolle gives the following list of the ages of existing trees—

YEW . . . 1314 to 2820 years	ANDANSONIA . . . 5000 years
OAK . . . 810 to 1500 „	LIME . . . . . 1147 „
CEDAR . . . . . 800 „	LARCH . . . . . 576 „
CYPRESS . . . . . 350 „	ELM . . . . . 335 „

The arbitrary division of British furniture into the periods of oak, walnut, and mahogany, convenient as it is in many ways, is apt to cause the casual student of decorative woodwork to disregard the use made of many other woods during all periods.

THE OAK has played so important a part in British life and national history on land and sea, from the remotest days, that Englishmen may be pardoned their habit of regarding it as not only the national wood, but peculiar to this land alone. Venerated, if not worshipped, by the Druids with the mistletoe, it was the wood sacred to Jupiter with the ancient Romans. It ranks among



the Methuselahs of our timber trees, next to the yew and before the lime and the cedar. Modern calculations do not contradict the old rural saying anent the oak: "300 years it grows, 300 years it stays, 300 years it decays." The King's Oak in the royal forest of Windsor is credited with priority to the Norman Conquest, and even to Alfred the Great. A monarch itself, what stories it could tell of kings and queens mayhap, of courtiers certainly, could it but speak as Tennyson's "Talking Oak."

Naturally, legends galore have clustered round the oaken patriarchs of the forest, — the king's oaks, queen's oaks, Thor's oaks and gospel oaks and haunted oaks. British rulers, in civil wars, have been particularly indebted to its concealing leafage, from the times when the beautiful Elizabeth Woodville was sheltered by its branches, ere she begged so winsomely for the return of her son's inheritance that Edward IV. made her his queen, to those of the Stuarts, who by every tie of gratitude should have taken steps to secure the continued reign of the oak, since Charles the Second found refuge for a whole day, after his defeat at Worcester, concealed within the branches of an oak, whose direct descendant is known as the royal oak of Boscobel. Charles the Second at his Restoration seems to have felt somewhat of this when he contemplated the institution of an Order of the Royal Oak, wherewith to economically recompense those of his adherents who had been faithful to him in adversity.

Naturalists have discovered some 200 varieties of the Oak; that man is, however, more learned than his average fellow who can distinguish the two chief British kinds, one of which bears its acorns without a stalk, and is therefore dubbed *Quercus sessiflora*, whilst the other brings forth its acorns on a long stalk or peduncle, and is consequently called *Quercus pedunculata*.

A noble tree to behold, the oak reveals a gnarled and knotted majesty when, as Hood puts it, its "boughs are daily rifled by the



gusty thieves, And the book of Nature is getting short of leaves."

"Not oaks alone are trees" was an axiom recognised and acted upon by our British ancestors, who, though even more than ourselves regarding the oak as the monarch of the woods, appear to have fully availed themselves of the wealth of other timbers springing from the English soil, from the days when Edmund Spenser sang:—

"The sayling pine; the cedar tall and proud;  
The bine propp elme; the poplar neber dry;  
The aspine good for staves; the eypress funerall."

The details given in the following chart will be found to contain the salient facts relating to the chief timber trees hitherto used. One must not forget, however, the potential value, for decorative furniture work, of such woods as alder, hornbeam, sabici, jarrah, padouk, and kauri among the coarser woods, or the enormous redwood (*Sequoia*) trees of California, through whose pierced timbers four-horse coaches can be driven, and novel churches provided to seat congregations of "thirty, with ample space for the organ."

The decorative woodworker has, from very early days, used FANCY WOODS from rare and small trees for special work such as inlaying; among these are *shittim* (the incorruptible) wood, the timber of the *shittah* tree (*Acacia seyal*), which is found only of small size in modern times, but is thought (in order, one is forced to suspect, to literally verify scriptural statements) to have grown in ancient days to trees of great size. The wood is hard, strong, and light. An exceedingly probable suggestion is that the cedar of Lebanon was sometimes meant when *shittim* is referred to.

Another classic wood was *thyine* (signifying to burn incense) or *Thuja articulata*—a species of Coniferæ now chiefly found in Algiers; very dark of colour and fine of grain, it was greatly prized by the



Romans, who extracted a scented resin used as incense, and made table-tops from it, paying as much as £10,000 for a single top. Cicero, according to Pliny, gave more than £5,000 for a table of *thyine*; indeed, Pliny tells us that the vogue for rare figured woods among the Roman plutocrats was so great as to provide a ready retort for the wife, should complaints of extravagance be brought against her by her husband.

*À propos* of the sweet-scented woods, sailors state that far out at sea, before certain islands in the Indian seas can be sighted, evidence of their nearness is given by the wind-carried fragrance of the sandalwood growing thereon.

Other finely figured or richly coloured woods used principally in inlaying decorative furniture are rosetta, palmyra, coromandel, ironwood, mustaiba, laburnum, yucca, canary, violet-wood, "sneeze-wood," lemon and orange woods, and the "jamwood," so called from the resemblance of its odour to that of raspberry jam. Future historians of decorative furniture may also need to take into consideration the many "ironwoods" and other beautifully grained hard woods of Asia generally, and of Ceylon in particular.

DESTRUCTION AND RE-PLANTING OF TREES.—In much the same spirit that Colbert wrote "France will perish for want of woods," John Evelyn gives vent to his perturbation in *Sylva*, a discourse on forest woods, being, like Pepys, more concerned with England's possible naval difficulties through the growing scarcity of oak than with the gloomy outlook which—so far as either of the diarists could see—the future offered for the arts and crafts connected with domestic woodwork. Before the era of ironclads built of steel and teak, when "hearts of oak" was not a mere figure of speech in matters maritime, some 2000 oaks (the average product of at least forty acres) went to the building of a British seventy-four.

So long and so vigorously have axe and fire been busy nearly



## PLATE LXXXIX

### THE *SALLE DU TRÔNE* IN THE PALACE OF FONTAINEBLEAU

THE Palace of Fontainebleau—largely a memorial of Francis I.'s building and decorative fervour—is interwoven with French history in its most critical hours. Its walls witnessed the execution of Monaldeschi, the murder of Condé, and the Revocation of the Edict of Nantes; its associations with dramatic phases of Gallic history fittingly culminated when, at the head of its great horse-show curving exterior stairway, Napoleon bade adieu to the Old Guard ere he went to Elba—to return and a few months later sign, on the little table in the suite of rooms which he affected, the act of abdication which finally set the seal of failure upon the astonishing drama of his career.

The palace is even richer within than without; successive French monarchs having (with occasional regrettable alterations), from the sixteenth to the nineteenth century, added to its treasures.

Napoleon, having hewn his way to the throne of France and the virtual sovereignty of half of Europe, called in the decorator's aid to embroider his state functions with the pomp of upholstery and the glitter of gilding.

Little as one may like the, at times, stilted *réchauffé* of classic ornament which composed the mode of the First Empire, one cannot deny the possession of considerable dignity to this throne of the modern—and mightiest—of Cæsars.

Jacob Desmalter (one of the celebrated Jacob Frères), son of the equally famed Georges Jacob of *Louis Seize* and *Directoire* times, and, after 1804, the sole member of the firm, appears to have been responsible for the throne, as well as for most of the other fittings of First Empire period within the walls of Fontainebleau—being aided in their design by his friends Percier and Fontaine. Furnisher



to General Buonaparte, he remained the same to Napoleon upon his accession to autocratic power.

The *couronne* from which the bee-embroidered velvet canopy is suspended, and the pedestals upholding the imperial eagles with the monogram, are gilt, as is the throne-chair itself, with the exception of the white porcelain globes studded with stars at the juncture of the legs and arms. An enlarged sketch of this seat will be found among the outline sketches in the First Empire chapter.

Another *Trône de Napoleon I<sup>er</sup>*, similar save that its legs are square and straight, is preserved at Malmaison: its condition is very dilapidated. Can this be yet another instance of the "gilding for the mob" which moved Ruskin's indignation? that the Malmaison chair is the veritable original throne, and the imperial seat at Fontainebleau a modern understudy?

Visitors to Fontainebleau know the care with which its guardians protect its treasures. Some time will probably elapse ere an impetuous tourist from the States again succeeds in rushing back—whilst friends hold the custodians in conversational check—and throwing himself upon the throne-seat, in order to claim having sat upon the throne of Napoleon!

Napoleon, though soon bored by formal pomp and ceremony, has described, not without humour, his feeling towards furniture of state: "I recollect at the time of the Treaty of Campo Formio, M. de Cobentzel and I met, in order to conclude it, in a room where, according to an Austrian custom, a dais had been erected and the throne of the Emperor of Austria was represented. On entering the room I asked what that meant, and afterwards I said to the Austrian Minister, 'Now, before we begin, have that arm-chair removed, for I can never see one seat higher than the others without instantly wanting to place myself in it. You see, I had an instinct of what was to happen to me some day.'"









all the world over, that the vast forests formerly existing in Southern Europe and Asia have practically disappeared, whilst those of Northern Europe are fast following. Even in America, so reckless and enormous is the destruction of timber that the question may become practical ere long; indeed, the institution of "Arbor" day in the United States is, in one sense, a recognition of this need.

The demand for cheap literature has added another foe to the tree. By a calculation made of the consumption of trees by modern fiction, nine popular novels, whose combined sale was estimated at more than a million and a half of copies, were found to require approximately 2 million lbs. of paper. The principal source of supply for cellulose now is timber: one spruce fir is found to make about 500 lbs. of paper. Accepting these figures, one finds that the paper of these nine novels necessitated the destruction of some 4000 trees. Little wonder that the forests of Maine and New Hampshire are disappearing into wood pulp, to the detriment of the climate.

Since tree planting takes thought of the future, rather than of the present, it has made but little advance; indeed, the fears of a tree famine, expressed in England and upon the Continent during the sixteenth and seventeenth centuries, having been somewhat discounted by the enormous additional timber supply opened up by the discovery of the New World wood, there is but little, and that spasmodic, interest taken in future timber resources.

There are few, if any, descendants of the altruistic ancient discovered by Cyrus planting trees, who replied to that monarch's inquiry as to his reasons, by stating that he was "labouring for posterity"; or of that old British admiral who, "that England might not lack oaks to build her ships with," planted at every opportunity the acorns of which he always kept a store in his pocket; if there were, the enormous addition to wealth and health.

which could so easily be bequeathed to future ages by tree planting, would receive more attention.

The following brief descriptions of timber technicalities may be found

## OF MORE THAN TECHNICAL INTEREST

POLLARDING, or lopping off of the branches, causes the main trunk to thicken.

CURLS cut from a forked part of the tree have the grain or dark and light shades running at an angle from the centre, in much the same fashion as the water is divided by the passage of a boat.

The curious concentric figure of the grain in "OYSTERED" walnut, laburnum, and other woods is obtained by cutting the branches or small stems diagonally.

In STOP MOTTLE the figure bears some resemblance to irregular waves broken up and running one into the other; whilst

FIDDLE MOTTLE can be recognised by the "waves" running across the planks.

The peculiar gnarled and wartlike excrescences—often measuring 2 feet across by 1 foot in depth—known as

BURRS, are more usually found in walnut than in other woods. When cut they produce figures of great variety and beauty.

Nearly all woods, when freshly cut, may be identified by more or less strongly marked characteristic odours. Some woods contain so much tannic and other acids as to corrode nails.

The variety of grain obtained from the timber is greatly dependent on the plan adopted in converting the timber into boards or planks. To obtain the best figure the boards are cut as far as practicable in lines parallel to the medullary rays.

It will be remembered that the characteristic figure of

"SILVERGRAIN" of wainscot oak is obtained by quartering timber



in the manner described in our review of the Tudor period. Since the medullary lines radiating from the central pith do not contract with age as much as the more cellular parts of the board, a practically infallible test of the age of an oak panel is yielded by passing the fingers over the surface: if the medullary rays can be felt, more than a century has elapsed since the board was cut. The marks left upon the unplanned plank by the hand-saw and the machine-saw differ greatly, the circular machine-saw yielding less to differing degrees of fibre density, but leaving its peculiar circular markings.

POLISHES.—Oil and wax are probably the oldest of beautifying and preserving polishes. Woods when left in their natural state, *i.e.* untouched by oil, beeswax, spirit varnish, or other preservative, are usually bleached by long exposure to the British climate; the unprotected and unnourished fibres losing their cohesion and tending gradually to crumble away.

THE REMORSELESS WORM.—Polishes form little if any protection against the larvæ of beetles, moths, and other wood-boring insects, which form tiny cylindrical galleries even in such hard woods as the Australian ironbark and some varieties of ebony. The following is stated to be an absolute specific to prevent their inroads. Boil 5 drachms stavesacre seed and 3 ozs. of quassia chips in 7 pints of water. When the liquor is reduced to 5 pints, strain, cool, and apply generously with a sponge or rag. Strong doses of tobacco water and paraffin are also at times recommended, after the article has been washed with boiling water.



# PRINCIPAL WOODS USED IN

THE TREES FROM WHICH

UNLESS OTHERWISE STATED, THESE NOTES REFER TO GREAT BRITAIN

(See also Colour Plates I

## OAK—Bois de Chêne (Fr.).

TYPICAL BRANCH OUTLINE OF TREE.



" Their hearts were  
made of English  
oak,  
Their swords of  
Sheffield steel."

" Hard wood I am,  
and wrinkled  
rind,  
And yet my sap  
was stirred."  
Tennyson.

## COLOUR AND GRAIN CHARACTERISTICS.

See Colour Plate I.

English oak is dense and tough, with medullary rays strongly marked. Baltic oak is similar, but the medullary rays are even more distinct, and the wood more easily worked, the grain being straighter; it is, however, not so durable as English. American oak has a coarser and much less pleasing grain; when employed for interior work it loses less of its rich golden brown hue than do the European species. English and American oak appear to be equally affected by exposure to weather.

## PERIODS WHEN MOST IN USE, AND OTHER NOTES.

(See chapter on Woods for further references to oak in relation to Britain and British woodwork.)

From the dawn of history until the latter part of the seventeenth century, oak appears to have been the wood chiefly used in Britain. Such few pieces as have survived from Gothic and early Tudor days are more frequently of oak than of elm or beech. The so-called "Age of Oak," during which it was supreme, lasted throughout the Gothic, Tudor, Early Stuart, and Commonwealth periods.

Upon the Restoration in 1660 it was gradually supplanted by walnut. Oak has, however, even during its least popularity, been in considerable demand, being much employed towards the end of the seventeenth century and throughout the eighteenth century as the real constructional wood, upon which walnut, mahogany, or other woods were veneered to present the appearance of the piece of furniture having been constructed of such woods.

Great Britain, as our survey of continental decorative furniture has made evident, possessed no monopoly of the oak; it was almost equally the tree of olden France. Beneath its spreading branches Saint Louis sat to hear the complaints and redress the wrongs of his humblest subjects.

In Flanders, Spain, Germany, and even in Italy it was regarded as invaluable, but not indispensable, — chestnut, walnut, and other woods being more plentiful alternatives, it would seem, upon the Continent than in this island.

ENGLISH NAME.	BOTANICAL NAME.	HABITAT OF TREE.
English Oak . . .	<i>Quercus Robur</i> . . . <i>Quercus Sessiflora</i> . . . <i>Quercus Pedunculata</i> . . .	Britain.
Prussian or Baltic Oak	. . . . .	Poland, Dantzic, Riga.
Spanish Oak (? Pyrenean)	<i>Quercus Pyrenaisa</i> .	Central Europe.
Holm, or Holly Oak	<i>Quercus Ilex</i> . . .	Southern Europe and N. Africa.
Turkey Oak . . .	<i>Quercus Cerris</i> . .	Southern Europe and the Levant.
Brown Oak . . .	...	...
Bog Oak . . .	...	...
American White Oak . . . . .	<i>Quercus Alba</i> . . .	Canada and United States.
Canadian . . . . .	<i>Quercus Rubra</i> . .	...
American Red Oak.	. . . . .	England (best qualities).
Pollard Oak . . .	. . . . .	



# DECORATIVE FURNITURE.

THEY ARE OBTAINED, ETC.

AND TO THE SPECIES OF EACH WOOD MOST LARGELY USED THEREIN.

XXV., LXVII., and XC.)

## ELM—*Orme* (Fr.).

TYPICAL BRANCH OUTLINE OF TREE.



"Under the shady roof  
Of branching elm, star-  
proof."  
*Milton's "Arcades."*

### COLOUR AND GRAIN CHARACTERISTICS.

*See Colour Plate I.*

A peculiar wood, apt to be crotchety. Though heavy and hard as iron in places, is irregular and liable to be porous and twisted. Elm is consequently difficult to work.

### PERIODS WHEN MOST IN USE, AND OTHER NOTES.

The wood of the elm appears to have been used during early Gothic and Tudor times, more particularly for *threstules* (trestle tables), stools, and other strictly utilitarian pieces; wych elm wood being also made much use of for chests, then called "wychs."

Elm was employed by the Romans (who introduced the small-leaved elm into Britain) for the framework of doors, windows, etc., and by the Italian Renaissance craftsmen for inlays.

If used either entirely under water or entirely dry, elm is of unexcelled durability. It is much employed for boat-building and similar work,—being, indeed, distinctly more suitable for the productions of the wheel-wright and shipbuilder than for the maker of fine furniture.

The wych elm attains 125 feet in height, and a girth of 50 feet. The small-leaved and common elms grow even higher, but seldom exceed 18 feet in circumference.

#### ENGLISH NAME.

English or Common  
Small-leaved Elm

#### BOTANICAL NAME.

*Ulmus Campestris*.

#### HABITAT OF TREE.

England, Scotland,  
and throughout  
Europe in low-  
lying countries.

Wych Elm, Scotch  
Elm, Mountain  
Elm, or "Witch  
Hazel."

*Ulmus Montanu*. .

Scotland and N. of  
England.

## OAK—*continued*.

The oak grows to a height of 140 feet and up to 40 feet in girth. A patriarchal oak near Newport, Montgomery, took five men twenty days to fell and strip, gave 6 tons of bark, and 2400 cubic feet of timber.



**BEECH**—*Hêtre* (Fr.).

TYPICAL BRANCH OUTLINE OF TREE.



"The mother of forests."

"There at the foot of yonder  
nodding beech  
That wreathes its old  
fantastic roots so high."  
*Gray.*

**CHESTNUT**—*Châtaignier* (Fr.).

TYPICAL BRANCH OUTLINE OF TREE.



"Only because the spread-  
ing chestnut tree  
Of old was sung by me.

And now some fragments  
of its branches bare,  
Shaped as a stately chair,  
Have by my hearthstone  
found a home at last,  
And whisper of the past."  
*Longfellow.*

ENGLISH NAME.	BOTANICAL NAME.	HABITAT OF TREE.
Beech, White Beech, or Canadian	<i>Fagus Sylvatica</i> .	England, Central and Southern Europe.
Red Beech or Amer- ican	<i>Fagus Ferruginea</i> .	N. America.

ENGLISH NAME.	BOTANICAL NAME.	HABITAT OF TREE.
Horse Chestnut . .	<i>Æsculus Hippocast- anum</i>	In Southern England.
Sweet or Spanish Chestnut	<i>Castanea Vesca</i> , or <i>C. Sativa</i>	Abundant in Southern Europe.

COLOUR AND GRAIN CHARACTERISTICS.

*See Colour Plate XXV.*

Compact, fine, monotonous grain, with bright surface.

Tough and almost as "hard as oak," but with somewhat more spring.

COLOUR AND GRAIN CHARACTERISTICS.

*See Colour Plate I.*

Coarse open grain, with lustrous surface rays and dull pores.  
Light to dark brown.

Tough and durable when young, becomes brittle and less useful when old; an exception to the timber rule.

In France (Renaissance) chestnut-work has aged to a mellow tawny colour, which is at times extremely difficult to distinguish from old walnut.

Chestnut has also frequently been mistaken in England for old oak. It is used in imitation of satinwood.

PERIODS WHEN MOST IN USE, AND  
OTHER NOTES.

From early Gothic, but no existing examples.

In Tudor times for chairs and inlay.

In Stuart times for chair frames.

Chiefly employed during the past and present days for turning and chair and settee frames; some 15,000 loads annually being used in Wycombe and district alone.

Appears to have been in considerable use by the old Roman wood-workers. Pliny, in his *Natural History*, notes that "the wood of the beech is easily worked, although it is brittle."

Evelyn mentions, in the last edition of *Sylva*, that in the great storm of 1703 more than 1000 beeches were blown down at Walton within sight of his residence. He also points out that where mixed woods of oak and beech are left to themselves they become in time pure beech woods, owing to the beech, rooted in the surface soil, starving the oak by allowing none of the nutritive elements to penetrate to its roots, which are in the lower soil.

Beech at times exceeds 100 feet in height and 20 feet in circumference.

PERIODS WHEN MOST IN USE, AND  
OTHER NOTES.

In Britain the use of chestnut for woodwork was probably second only to oak from the commencement of the Gothic to the end of the Tudor periods. It was decreasingly employed until almost the end of the Stuart period for constructional work.

The Spanish chestnut in sturdy and massive beauty rivals, if not surpasses, the oak. It is believed to have been brought from Asia Minor by the Greeks for the sake of its fruit, about 500 B.C., and, gradually making its way westward, to have been introduced into Britain by the Romans.

In France, Italy, and Spain chestnut was in almost as great request during the Renaissance as were oak and walnut.

Horse chestnut is not indigenous to this country, having been introduced, probably, about the middle of the sixteenth century. Its wood is not durable.

The sweet chestnut at times grows as high as 80 feet.



**BIRCH**—*Bouleau Commun* (Fr.).

“The Lady of the Woods.”  
Coleridge.  
“The birch, most shy and ladylike of trees.”  
Lowell.  
“That sour tree of knowledge now a birch.”  
Hood.

ENGLISH NAME.	BOTANICAL NAME.	HABITAT OF TREE.
European Birch, or Silver Birch	<i>Betula Alba</i> . . .	Throughout Europe, from Iceland to Italy.
“Mahogany” Birch, or Mountain “Mahogany”	..	...
American Sweet, or “Black,” Birch	<i>Betula Lenta</i> . . .	N. America.
American Red Birch	<i>Betula Rubra</i> . . .	N. America.

**COLOUR AND GRAIN CHARACTERISTICS.**

See Colour Plate XXV.

The different varieties of birch possess in common a close and evenly striped grain.  
American black birch is harder than the other species, and its grain more figured.  
Easily worked, but not very durable.

**PERIODS WHEN MOST IN USE, AND OTHER NOTES.**

Despite its comparative unsuitability for woodwork, “the fragrant birch” has been used from earliest times on record; chiefly for frames of chairs and couches, such as those at Hardwick Hall (Late Tudor).  
Used during the eighteenth century by the Brothers Adam and their successors for inlays.  
Upon the Continent, whilst never attaining the vogue of either oak, walnut, chestnut, mahogany, or lime, birch has been more in request than in England; in N. America also it has been far more used.  
The birch tree is put to many uses other than for furniture: as its name, derived from the Anglo-Saxon *beorc*, *biree*, the barb tree, denotes, it has been more esteemed for its cuticle than for its timber. The Canadians use the bark entire for their canoes; whilst Russia leather owes its peculiar odour largely to the birch bark wherewith its tanning is completed.  
The tallest birches reach a height of 75 feet; the girth in bole rarely exceeding 3 feet.

**MAHOGANY**—*Acajou* (Fr.).

“Little we fear  
Weather without,  
Sheltered about  
The Mahogany Tree.”  
 (“Mr. Punch’s Table.”)  
Thackeray.

ENGLISH NAME.	BOTANICAL NAME.	HABITAT OF TREE.
Honduras Mahogany, or Baywood	<i>Swietenia Mahagoni</i>	Central America.
Cuba or Spanish Mahogany	<i>Mahagoni</i> . . . .	Cuba, Hayti, St. Domingo, Nassau.
“Fake” Mahogany	...	...
East Indian Mahogany	<i>Soymida Ferbifuga</i> .	East Indies.
African Mahogany .	<i>Khaya Senegalensis</i>	...
Bastard Mahogany.	<i>Ratonia Apetala</i> .	...

**COLOUR AND GRAIN CHARACTERISTICS.**

See Colour Plate LXVII.

Honduras mahogany is straighter in grain, stronger, and stiffer than Cuba. Spanish mahogany, with its delightful surface and subtly varying lights and shades from ruby red to golden, is among the richest of the woods. Mahogany is lighter and much more easily worked than oak; its comparatively fine grain lending itself to delicate details, impracticable, or exceedingly difficult, with the coarser-grained woods.

**PERIODS WHEN MOST IN USE, AND OTHER NOTES.**

Stated to have been discovered by Sir Walter Raleigh in 1595. Mahogany is also said to have found its way to England as early as 1650, but the practical commencement of its use in Great Britain was about 1710, being first employed for small articles and the frames of chairs and settees. It was both rare and costly until about the middle of the First George’s reign. The removal of the import duty in 1733, encouraging shipment of the wood, it speedily became pre-eminently the wood of the Georgian age; and henceforward remained a chief furniture wood. Chippendale, the Brothers Adam, Heppelwhite, Sheraton, and their followers alike regarded it with favour, and employed it in the solid in conjunction with carving and in veneers.  
Chippendale used chiefly the more sombre and heavier Spanish for his carved work; the later eighteenth-century workers preferring the lighter varieties.  
The many species of mahogany and cedar have been by Nature, and for commercial purposes, blended into one another in so confusing a manner that precision is impossible.  
Mahogany was in considerable use in France early in the eighteenth century, but (*vide* Lewis’s *Life of Goethe*) was not introduced into Germany until nearly the close of that century.



**CEDAR**—*Cèdre du Liban (Fr.)*.

TYPICAL BRANCH OUTLINE OF TREE.



"And he spake of trees, from the cedar tree which is in Lebanon, to the hyssop, that springeth out of the wall."

ENGLISH NAME.	BOTANICAL NAME.	HABITAT OF TREE.
Cedar of Lebanon .	<i>Cedrus Libani</i> . .	Asia.
Deodar, or Indian Cedar	<i>Cedrus Deodara</i> . .	Himalayas.
Honduras, Cuban, and Mexican Cedar	<i>Cedrus Odorata</i> . .	West Indies, Honduras, etc.
West Indian Cedar, or West Indian Mahogany	<i>Cedrela Toona</i> . .	India and West Indies.
Pencil Cedar	<i>Juniperus Virginiana</i>	Canada and United States.

**COLOUR AND GRAIN CHARACTERISTICS.**

*See Colour Plate I.*

Its pinkish grain is fine, streaky, and uniform. Easily worked, but somewhat brittle. The deodar is a treacherous wood for use in Britain, except in small work. Has a strong characteristic odour. Cedar quickly fades upon exposure when first cut: the West Indian species are resinous and inferior generally.

**PERIODS WHEN MOST IN USE, AND OTHER NOTES.**

The term cedar is applied to many species of woods having no strict botanical connection with the genus; the so-called violet-wood is a species of bastard cedar. Employed for inlays towards end of Tudor period, and in Stuart, William, and Anne times for carvings by Grinling Gibbons and his school. In 1741 an American colonial writes of the native "pencil cedar": "The first and fairest tree of our forest is the cedar. 'Tis the most useful timber in the land, lasting, strong. . . . There have been great quantities sent to England for wainscoting, staircases, drawers, chairs. . . . But the smell, pleasing to some, is offensive to others." Probably the chief wood used in ancient Egypt; much favoured by the Romans also for carpentry and joinery. Cedars found in Lebanon in sixteenth century are conjectured to have formed part of the forest from which the Temple was built. Hindoos regard the deodar as sacred when planted in the vicinity of their temples. The cedars are among the forest giants. A cedar of Cyprus, forming the mast of a galley of Demetrius, was of so great a girth that three men joining hands could scarcely span it.

**PINE AND FIR**—

*Pin Sapin (Fr.)*.

TYPICAL  
BRANCH OUT-  
LINE OF TREE.



"And Wind, that grand old Harper,  
Smote his Thunder-harp of Pines."

*Alexander Smith.*

ENGLISH NAME.	BOTANICAL NAME.	HABITAT OF TREE.
White Fir or Spruce (White Deal)	<i>Abies Excelsa</i> . .	N. of Scotland, Norway, Sweden, Russia.
Northern or Scotch Fir (Redwood or Yellow Deal)	<i>Pinus Sylvestris</i> . .	N. of Scotland and Northern Europe generally.
Douglas Fir, yellow American or Weymouth Pine	<i>Abies Douglasii</i> . . <i>Pinus Strobus</i> . .	Throughout America. N. America.
Silver Fir . . . .	<i>Abies Pectinata</i> . .	Central and S. Europe.
American Red Pine	<i>Pinus Resinosa</i> . .	Canada and U.S.A.
Austrian Pine . . .	<i>Pinus Laricio</i> , or <i>P. Austriaca</i>	Central and S. Europe.
Pitch Pine . . . .	<i>Pinus Rigida</i> . . .	Atlantic Coast of America.

**COLOUR AND GRAIN CHARACTERISTICS.**

*See Colour Plate XC.*

The pines and firs, whilst varying considerably in grain, are all light in colour, soft, and easily worked,—qualities which, with their initial cheapness, cause their enormous consumption. They contribute the bulk of soft woods used in furniture and carpentry. Pitch pines are the hardest to work, on account of their resinous nature.

**PERIODS WHEN MOST IN USE, AND OTHER NOTES.**

Fir is the generally employed but vague term for all coniferous trees. Pines and firs were doubtless in use from the earliest periods. No examples survive in date anterior to Tudor, at which time deal appears to have been rarer than oak. Among the treasures of Henry VIII.'s wondrous Palace of Nonesuch, as described by chroniclers, was a room panelled in deal. The interest created may have stimulated the employment, which took place during the Stuart period, of these soft woods, for not only panelling and carving, but for the interior parts of furniture, and which has been continuous from that period. Though Alpine preferably and in their original habitat, no trees accommodate themselves more readily to different temperatures and poor soils, or produce useful timber so quickly. The Scots pine grows at times to a height of 100 feet, and the silver fir to 150; whilst the white fir in Britain, and the Austrian pine, attain about 80 feet.



WALNUT—*Noyer* (Fr.).

“A woman, a spaniel, a walnut tree,  
The more you beat 'em, the better they be.”

(Old proverb, said to have arisen from an alleged custom of beating walnut trees, when in bud, to increase their fertility. In Italy this is done to loosen the fruit when gathering.)

ENGLISH NAME.	BOTANICAL NAME.	HABITAT OF TREE.
Italian Walnut . .	<i>Juglans Regia</i> . .	Italy, borders of Black Sea, and other parts of S. Europe, England (for 300 years).
American or Black Walnut	<i>Juglans Nigra</i> . .	N. America.

COLOUR AND GRAIN CHARACTERISTICS.

See Colour Plate XXV.

Variable grain. English walnut lighter in colour, more open in grain than foreign. Subject to “worm.” The decorative nature of the figured grain of certain woods, such as walnut, dictate their reservation for decorative purposes with little ornament. American or blade walnut is inferior to European.

PERIODS WHEN MOST IN USE, AND OTHER NOTES.

An imported tree which has travelled westward from the Himalayas. The Romans are said to have introduced the walnut tree into Britain. Probably the present English walnut trees owe their origin to ancestors planted towards the close of the fifteenth century. The comparatively perishable nature of walnut renders it difficult to discover the extent of its use in the earlier styles; it was probably in considerable demand. Tables and other pieces of Tudor period still survive. During the early Stuart period its use (more especially for chairs and seats) increased and reached its maximum in the days of the later Stuarts, the so-called “Age of Walnut” being usually dated from the Restoration (1660) to the reign of Queen Anne. For a while the newly introduced wood mahogany “shared the field” with walnut and oak, but after 1733 the use of walnut, as well as of oak, rapidly became subordinate to that of mahogany. Upon the Continent, from earliest times, walnut has been used to a much greater extent than in England, both as a constructional wood and for inlays. In the Golden Age the gods lived on walnuts; hence the tree was called the Nuts of Jupiter=*Jovis Glans*. The abbreviation into *Juglans* is more than usually unfortunate.

ASH—*Frêne* (Fr.).

“When the Ash is before the Oak  
We are sure to have a soak.”  
Old Proverb.

“The Ash for nothing ill.”  
Spencer.

“The Venus of the woods.”  
Gilpin.

ENGLISH NAME.	BOTANICAL NAME.	HABITAT OF TREE.
Common Ash, Maiden Ash (when young)	<i>Fraxinus Excelsior</i> .	England, Europe, N. America.
Mountain Ash, or Rowan	<i>Pyrus Aucuparia</i> .	Britain, Europe, and N. and W. Asia, N. America.
True Service Brown Ash	<i>Pyrus Sorbus</i> . .	S. of England.
American or White Ash	<i>Fraxinus Americana</i>	N. America, by river banks.

COLOUR AND GRAIN CHARACTERISTICS.

See Colour Plate I.

One of the toughest and most pliable of European woods. Hard longitudinally. The true service is among the finest-grained and heaviest of European trees; it is warmer in colour than other varieties of ash. The peculiar lateral grain or figure of ash, called “ramshorn” and “fiddleback,” is caused by a compression of the fibres.

PERIODS WHEN MOST IN USE, AND OTHER NOTES.

Used by the Romans and Teutons from remote days for lances and staves or handles, and by the Romans for veneering and inlaying. Hungarian, from earliest periods. Divinatory powers were formerly attributed to the ash, as they are to the hazel. The young ash is known as the maiden ash. The rowan and true service are seldom more than 55 feet high, usually half that altitude. In the Scandinavian mythology the first man was made from an ash tree; the first woman from an elm.

WALNUT—continued.

The timber grows from 50 to 60 feet high, with a girth of bole at times exceeding 20 feet. In 1627, at Welwyn, a walnut tree fell, from which ten loads of planks and thirty loads of roots and branches were obtained. “Satin walnut,” imported from N. America and used in Great Britain in considerable quantities for inexpensive modern furniture, is not a true walnut.



**SATINWOOD**—*Citronnier (Fr.).*

ENGLISH NAME.	BOTANICAL NAME.	HABITAT OF TREE.
East Indian Satinwood	<i>Chloroxylon Swietenia.</i>	Central and Southern India, Ceylon, etc.
West Indian Satinwood	<i>Zanthoxylon . . .</i>	West Indies.

COLOUR AND GRAIN CHARACTERISTICS.

*See Colour Plate No. LXVII.*

East Indian satinwood is of very smooth, close, and nicely figured grain, almost as even and hard as boxwood. It is obtainable only in smaller planks than the coarser, plainer, and more open-grained West Indian variety.

PERIODS WHEN MOST IN USE, AND OTHER NOTES.

The Brothers Adam (during whose period satinwood was first imported in considerable quantity), Heppelwhite, Shearer, and especially Sheraton periods, for inlays and veneering.

On account of the cost of both the wood and labour satinwood is applied, when practicable, in veneers upon cheaper wood. Necessarily used in the solid upon chair and settee frames.

Satinwood when first cut up is of a pale lemon or straw colour, but exchanges this, its natural colour, upon exposure to light of average intensity, for golden browns, siennas, and orange tones.

Rosewood and satinwood are chief among the fancy woods of the Indies used to supplement or supplant those of native growth. The lack of size in rosewood even more than in satinwood prevents any extensive use except in veneer form.

**ROSEWOOD**—*Palissandré (Fr.).*

ENGLISH NAME.	BOTANICAL NAME.	HABITAT OF TREE.
Brazil and Palisandré Wood .	<i>Triptole . . . . .</i> <i>Dalbergia Nigra . .</i>	Brazil. West Indies, Brazil, Rio, Ceylon.
Indian Rosewood .	<i>Dalbergia Latifolia .</i>	India.

COLOUR AND GRAIN CHARACTERISTICS.

*See Colour Plate No. XXV.*

Very even, but somewhat open coarse grain. Heavy and hard.

PERIODS WHEN MOST IN USE, AND OTHER NOTES.

Stuart for inlays. Chief among the woods of the Indies. Imported by the Dutch from the Indies beginning of seventeenth century.

By Brothers Adam for inlays, and Sheraton in lieu of mahogany.

Rosewood is so named from the similarity of its scent to that of the rose, not from its being obtained from the rose tree. At least a dozen botanically differing trees furnish the rosewood of commerce. West Indian rosewood (*Dalbergia nigra*) is a general term applied to very differing species.



MAPLE, PLANETREE,  
SYCAMORE—Érable (Fr.).

ENGLISH NAME.	BOTANICAL NAME.	HABITAT OF TREE.
Great Maple Sycamore . . . . . False or Scottish Plane . . . . . Norway Maple . . . Field or Small-leaved or Common Maple	<i>Acer Pseudo - Platanus</i> <i>Acer Platanoides</i> . <i>Acer Campestre</i> .	British Isles, Europe, U.S.A. ... ...
"Birds Eye" Maple Sugar Maple . . . .	<i>Usually from the Acer Saccharinum or Sugar Maple</i>	Canada and North America.
American Planetree. Cotton-tree Canada or Western Plane Oriental Planetree .	<i>Platanus Occidentalis</i> <i>Platanus Orientalis</i>	North America. West Indies and Cashmere.
Maple-leaved Planetree	<i>Platanus Acerfolia</i> .	(THE London tree).

COLOUR AND GRAIN CHARACTERISTICS.

See Colour Plate No. XC.

Sycamore is close textured and smooth ; tough, compact, and firm, but rather soft. Easy to work.

Birds-eye maple—the characteristic figure of which is by some considered to be partly produced by the attacks of an insect—is obtained from a particular part of the tree. It is virtually small knots or embryo buds, the pattern varying in accordance with the manner of cutting.

PERIODS WHEN MOST IN USE, AND  
OTHER NOTES.

In Central Europe from earliest periods. Birds-eye maple a favourite wood with the Romans.

Sycamore, the best known of the maples, when figured with streaks at right angles to the direction of the grain, is known as "fiddle sycamore" (from being in demand for violin backs), and when stained is called "silverwood" or "harewood." "Harewood" veneers were much used by the Brothers Adam, Heppelwhite, and Sheraton, both for inlays and to present the appearance of the piece of furniture having been constructed of that wood.

LIME OR LINDEN—  
Tilleul (Fr.).

ENGLISH NAME.	BOTANICAL NAME.	HABITAT OF TREE.
The Large - leaved Lime The Small - leaved Lime American Basswood	<i>Tilia Platyphyllos</i> . <i>Tilia Parvifolia</i> . . <i>Tilia Europæa</i> . . <i>Tilia Americana</i> .	} England and Europe generally. ... ...

COLOUR AND GRAIN CHARACTERISTICS.

See Colour Plate No. XXV.

Close, even, and firm, yet light and soft.

PERIODS WHEN MOST IN USE, AND  
OTHER NOTES.

Used in Tudor period constructionally as on back panels of Sizergh bed. For carvings during Stuart and William and Anne periods, by Grinling Gibbons, Cibber, and their school. Employed in ancient times for sculpture, and on the Continent from the sixteenth century in decorative furniture, and for the making of musical instruments.

The limes have smooth bark and are naturally straight and tall in stem. The gardener is responsible for much cruelty to these trees.

The lines of limes planted in so many continental streets add greatly to their beauty.

In Germany especially has the lime been favoured not only as a pleasing adjunct to the street (as in *Unter den Linden*), but from the end of the fifteenth century for carved and painted decorative furniture.

MAPLE—continued.

Used by Egyptians from earliest periods for carving. They, however, regarded the sycamore as sacred when it flourished in the sand, and made it offerings of fruit and vegetables.

The planetree is sometimes called lacewood in the trade. The maple-leaved planetree flourishes in London. Shedding its bark yearly, it is less affected by the desiccating atmosphere than any other tree.

The field maple seldom exceeds 30 ft. in height. The Norway maple and sycamore often attains twice that height. The planetree is usually 70 or 80 feet high.



PRINCIPAL WOODS—*continued.*

AMBOYNA— <i>Amboyne (Fr.)</i>			BOX— <i>Buis (Fr.)</i>		
ENGLISH NAME.	BOTANICAL NAME.	HABITAT OF TREE.	ENGLISH NAME.	BOTANICAL NAME.	HABITAT OF TREE.
Amboyne Wood . . Lingoe Wood . .	<i>Pterospermum</i> or <i>Pterocarpus</i>	Moluccas, especially Amboyne, Ceram, and New Guinea.	Boxwood . . . .	<i>Buxus Sempervirens</i>	South of Europe, England at Box Hill, Gloucester- shire, Surrey, and Kent, Asia.
COLOUR AND GRAIN CHARACTERISTICS.  <i>See Colour Plate No. LXVII.</i>  Very hard and durable; difficult to work.			COLOUR AND GRAIN CHARACTERISTICS.  <i>See Colour Plate No. XXV.</i>  Extremely hard, smooth, and tough grain; extremely fine and practically devoid of figure, but with a tendency to split.		
PERIODS WHEN MOST IN USE, AND OTHER NOTES.  Late Stuart. Inlays.  The Brothers Adam, Heppelwhite, and Sheraton periods for inlays, and at times employed in the form of veneers by the Brothers Adam and Sheraton to present the appearance of the article of furniture having been constructed of amboyne.  Named after the island in the Moluccas, from which it is chiefly obtained.  Obtained from the wenlike excrescences or burrs on the stem. Imported in "slabs" at times nearly 3 ft. thick.  Thyine (Thuya), so prized by the ancients, is not unlike amboyne.			PERIODS WHEN MOST IN USE, AND OTHER NOTES.  Used in solid and veneer form by the ancient Romans.  Dryden translates Virgil's reference to box:—  "Smooth grained and proper for the turner's trade, Which curious hands may carve and steel with ease invade."  A small tree at best (a bush usually), seldom more than 15 or 18 feet high, or of greater girth than 18 inches. The larger the girth the greater probability of decay.  In the States and Colonies many other woods are called box.  From the discovery of twigs of the box in old British barrows in Essex it seems likely that some occult virtues or qualities were attributed to the box.  The French minimise the tendency of the wood to split by storing in a cellar for three or four years.		



## YEW—*If* (Fr.).

ENGLISH NAME.	BOTANICAL NAME.	HABITAT OF TREE.
Yew Tree . . . .	<i>Taxus Baccata</i> . .	Britain, etc.

### COLOUR AND GRAIN CHARACTERISTICS.

See Colour Plate No. 1.

Extremely even and fine grain, but inclined to be "knotty."  
Hard and durable.

### PERIODS WHEN MOST IN USE, AND OTHER NOTES.

For inlays and chairs in Tudor times.

During Stuart times for handles, etc.

During the eighteenth century occasionally for marqueterie; was probably introduced into Britain by the Romans. Is at times classed among the pines or conifers.

Richard the Third ordered a general planting of yew trees.

Yew was reserved mainly for bows until the gun and gunpowder displaced archery.

The yew is the Methuselah of British timber trees; indeed, the Andansonian alone among all known trees exceeds it in longevity. A yew in Gilbert White's Selborne (Plestor) churchyard is supposed to be at least 1200 or 1300 years old. White measured it as being 23 feet round; is now nearly 26 feet.

Yews were planted in churchyards because the latter were enclosed and thus preserved from destruction of cattle, ensuring a good supply of the wood for the archers.

The highest British yews rise to 60 feet, with a girth of squat bole up to 55 feet.

## ACACIA—*Acacia* (Fr.).

ENGLISH NAME.	BOTANICAL NAME.	HABITAT OF TREE.
Locust Tree, or False Acacia	<i>Robinia</i> . . . .	...
...	<i>Pseudacacia</i> . . . .	North America.
...	<i>Acacia</i> . . . .	India.
...	<i>Arabica</i> . . . .	Europe.

### COLOUR AND GRAIN CHARACTERISTICS.

Brownish and greenish-yellow to yellow.

Strong. Rather open and coarse in grain.

### PERIODS WHEN MOST IN USE, AND OTHER NOTES.

More used in France than in England for decorative furniture, and regarded, like Robespierre, as incorruptible. Has also a distinct admixture of green in its colour.

Imported in seventeenth century from North America.

Of quick growth.

The locust tree was so called from a belief promulgated by early missionaries that it supplied the fruit upon which, with honey, John the Baptist lived.

## CHERRY—*Cerisier* (Fr.).

ENGLISH NAME.	BOTANICAL NAME.	HABITAT OF TREE.
English Wild Cherry or Gan . . . .	<i>Prunus Cerasus</i> . . <i>Cerasus Sylvestris</i> .	Europe. North and West Asia.
Bird Cherry . . . .	<i>Cerasus Padus</i> . .	North America.
American Wild Black Cherry	<i>Prunus Scrotina</i> .	...

### COLOUR AND GRAIN CHARACTERISTICS.

See Colour Plate No. XXV.

Fine, smooth, hard, close grain, usually but sometimes coarse. Tones with age to a deep coffee colour.

### PERIODS WHEN MOST IN USE, AND OTHER NOTES.

Romans used for inlays. In favour with carvers for small fine work.

Much valued in Tudor days: used constructionally.

The N. American variety grows in Canada to 160 feet in height, with a diameter of 3 to 4 feet.

## SNAKEWOOD—*Bois de Couleuvre* (Fr.).

ENGLISH NAME.	BOTANICAL NAME.	HABITAT OF TREE.
"Letterwood," or "Snakewood" . . .	<i>Poratinera</i> . . . . <i>Gualanensis</i> . . . . <i>Brosinum Aubletii</i> .	Tropical South America. (British Guiana, etc.).

### COLOUR AND GRAIN CHARACTERISTICS.

Heartwood nut-brown, with black mottles.

Fine close grain, lustrous surface.

One of the most beautifully marked of the fancy woods.

### PERIODS WHEN MOST IN USE, AND OTHER NOTES.

Employed by English eighteenth-century inlayers occasionally, but much more used during that period by French *marquetiers*.



PRINCIPAL WOODS—continued.

**TULIP**—*Tulipier* (Fr.), *Bois de Rose*.

ENGLISH NAME.	BOTANICAL NAME.	HABITAT OF TREE.
West Indies . . .	<i>Physocallyma</i> . . .	Brazil.
...	<i>Scuberrimum</i> . . .	Peru.

**COLOUR AND GRAIN CHARACTERISTICS.**

See Colour Plate No. LXVII.

Its yellowy, grey, and fleshy red stripes fade and mellow so much with time and exposure as to become almost indistinguishable from pale satinwood. In old Louis XVI. furniture we see even, dense, and hard-grained but somewhat resinous pores.

**PERIODS WHEN MOST IN USE, AND OTHER NOTES.**

Employed during the periods of the Brothers Adam, Heppelwhite, and Sheraton for inlays and for bandings; the latter being laid with the grain at right angles to its length. The kingwood of the French cabinetworker was formerly called "tulipwood" by the English cabinetmaker. The tulip tree—*Liriodendron Tulipifera*—is sometimes thought to produce the so-called tulipwood; its wood, however, is white and soft. This tree grows to 40 feet high, and is not common in English gardens.

**EBONY**—*Ebené*.

ENGLISH NAME.	BOTANICAL NAME.	HABITAT OF TREE.
The True Ebony . .	<i>Diospyros Ebenum</i> .	Southern India, Burmah, Ceylon, Mauritius, etc.
Indian Ebony . . .	<i>Diospyros Melanoxylon</i>	India.
Black Ebony . . .	<i>Diospyros Dendo</i> , etc.	Tropical West Africa, etc.
Marblewood . . .	<i>Diospyros Kurzii</i> .	Andaman Islands.
Macassar Ebony, Laburnum.	...	...

**COLOUR AND GRAIN CHARACTERISTICS.**

See Colour Plate No. XC.

Colour varies from browns, reds, greens, and yellows to absolute black. Ebony is the "heartwood." The best ebony is from Ceylon. Macassar ebony is brown streaked with black. Strong odour; compulsory substitute for snuff when "papering up." Hard and brittle.

**PERIODS WHEN MOST IN USE, AND OTHER NOTES.**

Used almost entirely in veneer form or for inlaying and turning. So difficult and costly that pear is stained in imitation. Ebony—or some other wood now black—in common with other "fancy" woods is occasionally found in simple inlay upon late Tudor pieces. Stuart Charles II. Indian chairs were of ebony. In Stuart and Dutch work it was used for mouldings, applied raised ornaments, turning, and inlays. In Italy, Holland, Spain, and France ebony was much in demand from the later part of

**HOLLY**—*Houx* (Fr.).

ENGLISH NAME.	BOTANICAL NAME.	HABITAT OF TREE.
Holly or Holm . . .	<i>Ilex Aquifolium</i> . .	Britain, throughout Europe and Western Asia.
American Holly . .	<i>Ilex Opaca</i> . . .	Eastern United States.

**COLOUR AND GRAIN CHARACTERISTICS.**

Ivory or greenish white in colour. Practically white and even grained, frequently stained for use in marqueterie. Extremely compact and fine grain, probably due to its slow growth, with lustrous surface.

**PERIODS WHEN MOST IN USE, AND OTHER NOTES.**

Chiefly used by Stuart and eighteenth-century marqueterie workers for inlays, usually stained (for leafage, etc.). Is substituted for box, and blackened to imitate ebony. Used by Romans for inlaying natural and stained. Newly born children were at one time sprinkled with water impregnated from the holly to protect from evil spirits.

**PEAR**—*Poirier* (Fr.).

ENGLISH NAME.	BOTANICAL NAME.	HABITAT OF TREE.
Choke Pear, or Wild Pear.	<i>Pyros Communis</i> .	Europe, Western Asia, etc.

**COLOUR AND GRAIN CHARACTERISTICS.**

See Colour Plate No. XXV. for Heartwood, Yellowish White Sapwood.

Hard, very fine, and even grain, satinlike surface.

**PERIODS WHEN MOST IN USE, AND OTHER NOTES.**

Stuart for carving, being comparatively soft and suave of grain, lending itself to undercutting and fine detail of Grinling Gibbons and his school. Also used for constructional work. Employed during the Brothers Adam, Heppelwhite, and Sheraton periods for marqueterie work. Stained to imitate ebony, being much easier to work than that wood. Upon the Continent pear tree has been used from earliest known periods. During the Renaissance was much employed by the *intarsiatori*; whilst its docility and ease in working by chisel rendered it a favourite long ere Grinling Gibbons and his contemporaries used it. Grows up to 60 feet in height.

**EBONY**—continued.

the sixteenth century onward in combination with ivory; and with the metal and tortoiseshell work of Boulle its use persisted in France until the end of Louis XIV.'s reign, giving its name to skilled cabinetmakers. Ebony appears to have been among the first known and employed woods in ancient Egypt, Judæa, Greece, and Rome. When first felled, ebony is usually immersed in water for several months.



TEAK—Teck (Fr.).

ENGLISH NAME.	BOTANICAL NAME.	HABITAT OF TREE.
Indian Teak . . .	<i>Tectona Grandis</i> .	Central and Southern India, Burmah, Java, Siam, etc.
African Teak . . .	<i>Oldfieldia Africana</i> .	Sierra Leone.
"African Oak" . .	...	...

COLOUR AND GRAIN CHARACTERISTICS.

See Colour Plate No. XC.

Somewhat coarse and open, but hard and straight grain.  
Dull greasy surface.

PERIODS WHEN MOST IN USE, AND OTHER NOTES.

Little used in England for decorative woodwork, but the chief timber of India and Burmah. Employed in Egypt, Assyria, and other parts of Asia from time immemorial.

Used probably first by Dutch in Europe, first part of seventeenth century.

Long lasting. Extremely strong, and owing to the presence of oil resists admirably the action of water and moisture generally. A good friend to the maker of sharpening stones.

Its strongly marked characteristic abominable odour, accentuated in its substitute, "Stinkwood."

POPLAR—Peuplier (Fr.).

ENGLISH NAME.	BOTANICAL NAME.	HABITAT OF TREE.
Abele, or White Poplar	<i>Pōpulus Alba</i> . .	Great Britain, Europe. West Africa . . . North America . . The Himalayas, Persia, Italy, and Southern Europe generally.
Grey Poplar . . .	<i>Pōpulus Canescens</i> .	
Black Poplar . . .	<i>Pōpulus Nigra</i> . .	
Lombardy Poplar .	<i>Pōpulus Fastigiata</i> .	
Aspen, Asp, or Trembling Poplar	<i>Populus Tremula</i> .	...

COLOUR AND GRAIN CHARACTERISTICS.

Light brown to almost white in colour ; greyish brown heartwood.  
Extremely fine grain, and with lustrous though porous surface, but comparatively little used for cabinetwork.

PERIODS WHEN MOST IN USE, AND OTHER NOTES.

The white poplar appears to have been used from early days in Italy and upon the Continent for inlays.

Employed during the Stuart period for wainscotting.

The Lombardy poplars are familiar features of Italian and French landscapes, the long lines marking the roads.

The fluttering of the "light quivering aspen" is caused by the lateral compression of the stalks.

The somewhat ominous selection of the comparatively short-lived poplar, as the Tree of Liberty, was probably based upon a mistake of accents: pōpulus (the poplar tree) being confounded with pōpulus (the people).

The Lombardy poplar was not introduced into England until the middle of the eighteenth century.

The white, grey, and black poplars attain a height of 100 feet at times, but more usually do not exceed 50 feet. The Lombardy poplar has reached in England 150 feet. The aspen is from 40 to 70 feet in height when full grown.

## OTHER WOODS

**CYPRESS**—(*Cypres, Fr.*). (*Conifera*, United States, Canada), **DECIDUOUS CYPRESS** (*Cupressis Disticha*, North America), **WHITE, BLACK, RED, Etc. CYPRESS** (*Cupressis Sempervirens, etc.*, Cyprus and other lands bordering upon Mediterranean) is a wood possessing very close fine grain, little affected by time. Brought to England about 1440 with other foreign "fancy" woods. Its fragrant scent and supposed immunity from worm influenced its employment during Tudor times for chests. During the Renaissance it was much favoured both by the Italian *marquetiers* and the carvers of flat ornament.

Cypress is first mentioned as indigenous to Cyprus, and is possibly the *Tirzah* wood of Isaiah. Little known or used in England.

Traditionally the wood was used for the Cross of Christ, and has also been identified with the cedar of the Bible. The classic story of its origin is that Cyparissus, a beautiful youth, was transformed into a cypress in response to his remorseful prayer as a punishment for having accidentally killed a sacred stag. The cypress was much used by the ancient nations in shipbuilding. Employed in ancient Egypt for mummy cases. It is still used for Popes' coffins.

**PURPLEWOOD**—*Bois de Pourpre (Fr.)*

Or **PURPLE EBONY** (*Dalbergia*, Ceylon). See Colour Plate No. LXVII. Is somewhat open and coarse in grain; was employed, in conjunction with satinwood, by the Sheraton school chiefly in England, but was much more in vogue in France. Its dull nondescript colour rapidly becomes purple when cut and exposed to the air; fades again after polishing.

**OLIVEWOOD** (*Olea*) (Southern Europe, etc.). See Colour Plate No. XC. Smooth, dense, and fine grain. Dead surface, but easily polished. Used by Romans for inlays. More in vogue in French than in English marqueterie. A favourite wood in Birmingham for making relics of the Holy Land. Fairly hard.

**KINGWOOD** (*bois du Roi*). See Colour Plate No. XC. The "Kingwood" of the English cabinetmaker, is imported from tropical America, has a somewhat "soapy" but hard grain. Periods of its greatest use have been Adam, Heppelwhite(?), and Sheraton for inlays. Its employment has been chiefly restricted by its small size to lines or cross-bandings laid "across the grain," *i.e.* with the grain running at right angles to the length of the line.



## PLATE XC

### FURTHER CONSTRUCTIONAL AND DECORATIVE WOODS IN USE

THIS plate completes the series of four colour plates, arranged to illustrate the characteristic grain-markings of thirty-six of the principal constructional and decorative woods employed in cabinet work. It will be found of added value when used in conjunction with the accompanying chapter on woods and "chart" indicating the characteristics of the principal timber trees.

In common with the other plates of the series—Nos. I., XXV., and LXVII.—the examples shown have been photographed from selected pieces of the actual woods, without manipulation or retouching of the distinctive features of the grain.







FLAME TREE ('LACEWOOD')



MACASSAR EBONY



AUSTRIAN PINE



CORAIL



BIRDSEYE MAPLE.



TEAK



ZEBRA.



OLIVE WOOD



KINGWOOD





## THE GEORGIAN PERIOD OF BRITISH DECORATIVE FURNITURE. THE SHERATON SCHOOL, 1775-1810

**I**N design and craftsmanship the school of decorative woodwork now before us is probably the most akin, as well as in point of time the nearest, to present-day tastes and methods.



SMALL TABLE AND BOX.  
*Property of SIR W. H.  
LEVER, M.P.*

Thomas Sheraton, its founder, journeyman cabinet-maker, the last of the celebrated woodwork designers of the eighteenth century, and, as a human document, distinctly the most interesting, was born at Stockton-on-Tees about 1751, and became prominent a few years later than did Heppelwhite. In his writings he describes himself as a mechanic "who never received the advantage of a collegial or academic education." He, however, appears whilst a youth to have taught himself drawing, perspective, and geometry in his leisure hours, after working at the cabinetmaker's bench during the day, and yet to have found time for independent theological study.

At first a member of the Church of England, he afterwards adopted the Baptist creed with much fervour, making his first public appearance as a preacher and writer in his native town on such doctrinal subjects as Spiritual Subjection, Baptism, and Regeneration. Indeed, his books give us many indications that Sheraton, the zealous Baptist theologian, was not always on the best of terms with





INLAID CARVED  
AND PAINTED  
CLOCK. *From*  
*Design by*  
SHERATON.

Sheraton, the designer: when the latter, for instance, to be in the fashion, designs a quite innocuous "faint moonlight scene representing Diana on a visit to Endymion," Sheraton, the theologian, deems it his duty not only to remark that such compositions "are merely the fabrications of ancient poets and idolaters forming to themselves innumerable gods according to their vain imaginations," but, in further relief of his moral responsibility, to endeavour to exorcise any polytheistic tendencies on his readers' part by very "pulpitorial" exhortation.

In the absence of direct evidence, much doubt exists as to the date of Sheraton's arrival in London, whither he migrated in his early days, much as Chippendale and Heppelwhite had done. If, as is frequently stated, he did not arrive until about 1790, it is impossible to endorse the current belief that Angelica Kauffmann, R.A., who left this country with her husband, Zucchi, in 1781, painted panels for furniture made or designed by Sheraton. This is perhaps of minor importance, since the recognition that the bulk of the lady Academician's work was executed for the Brothers Adam has become more prevalent. An argument of greater force in favour of an earlier period than 1791 for Sheraton's entry is the extreme improbability, if not impossibility, that Sheraton, a poor man always, without means to purchase the



BORDERS. *From Designs by* SHERATON.

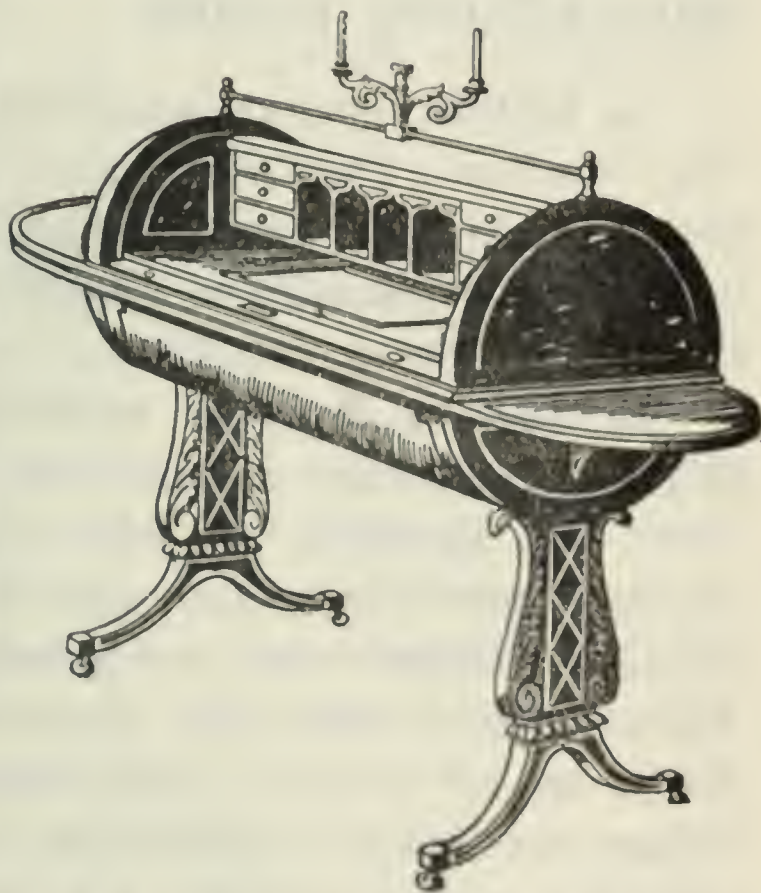


expensive publications of Chippendale, the Brothers Adam, and others, could either have gained at Stockton or during a few months' residence in London the intimate knowledge he displays in his book published in 1791–94 of the work of his London brethren.

A further argument in favour of an earlier date of arrival than 1791 is that Sheraton appears, on his arrival in London, to have worked at his trade of journeyman cabinetmaker until a year or two prior to the publication of his first book, when he abandoned the bench for the pencil and pen.

Sheraton died in poverty in 1806, leaving his family in harassed circumstances. From knowledge derived during a short stay as a paid assistant by Provost Adam Black, he is described in Black's *Memoirs* as "a scholar who writes well, draws, in my opinion, masterly, is an author, bookseller, stationer, and teacher of drawing. We may be asked how comes it to pass that a man with such abilities and resources is in such a state? I believe his abilities and resources are his ruin, for, by attempting to do everything, he does nothing"—a criticism, perhaps, to be justified only by money-making standards. Sheraton certainly was financially a failure, being probably deficient in business faculties, but in the roll of great furniture designers "poor" Sheraton, earnest if dogmatic, could not have achieved his reputation had he "done nothing."

The observant Provost, who lived until 1872, and thus considerably abridges the gulf be-



CYLINDER WRITING TABLE. From Design by SHERATON.



tween Sheraton's time and the present day, speaks of Sheraton as dressed like a worn-out Methodist minister, with threadbare black coat, and of his home as "half shop, half dwelling-house."

That he was warped by a narrow mental outlook and soured by adversity, entertained grudging and even vindictive feelings towards less gifted but more successful men, no reader of his works can deny. His theology did not prevent his ignoring the Brothers Adam, nor his depreciating Heppelwhite, whilst borrowing their ideas with those of other designers.

Yet one reads with regret of one who, during the closing years of a life given in large measure to sincere and diligent study of life's problems, and to the endeavour to design beautiful things, not only failed to gain wealth from a world ready to pay liberally for such things, but had apparently constant struggles to obtain sufficient to live upon.

## SHERATON'S BOOKS

In 1791-94 Sheraton published his most valuable work on decorative furniture: *The Cabinetmakers' and Upholsterers' Drawing-Book*, now usually called the "Drawing-Book." An appendix appeared in 1793, "An Accompaniment," or second edition, in 1794, and a further enlarged edition in 1802-03.

In 1802-03 Sheraton published, in fifteen parts, the *Cabinet Dictionary, containing an Explanation of all the Terms used in the Cabinet, Chair, and Upholstery Branches*, with original designs in illustration of the alphabetically arranged text; and from 1804 to 1807 was issued *The Cabinetmakers' and General Artists' Encyclopaedia*—with plates whose colour is worthy of a foremost place in any chambers of horrors which an art printer might desire to form, and many of whose designs are equally repulsive to the artist. Sheraton purposed to complete in 125 numbers, but (his death intervening) only thirty



## PLATE XCI

SATINWOOD WARDROBE, INLAID WITH TULIPWOOD, HAREWOOD,  
HOLLY, EBONY, MAHOGANY, AND OTHER WOODS

STYLE—LATE EIGHTEENTH CENTURY

Property of JAMES KIRKLEY, Esq.,  
CLEADON PARK

Length over cornice, 9 ft. 2½ in. ; depth over  
cornice, 21½ in. ; height over pediment,  
9 ft. 5 in.

THE demand for inlaid furniture declined from the end of Queen Anne's reign, the colour sense doubtless being satisfied by the novel hue of the new constructional wood, mahogany. Isolated pieces of the period decorated with marqueterie exist, but throughout Chippendale days, carving and fret-cutting were almost solely resorted to for decoration.

The Brothers Adam reawakened the taste for polychromy in woodwork, and both the Heppelwhite and Sheraton schools relied chiefly upon inlaid and painted decoration.

In the earlier English inlaid work, the pattern was inset in the solid wood. Upon the Continent, however, from an early period both ground and pattern were veneers, and cut together.

From the days also of "The Adelphi Duumvirate," the increased attention given to the appointments of the sleeping chamber manifested itself chiefly in pieces of the toilet table and washstand order, ingeniously contrived a double debt to pay. It is but seldom that one encounters so large, well-preserved, and richly ornamented a survival as the break-front wardrobe in the annexed colour plate.

Eighteenth-century marqueterie was much thinner than that of the Stuart period, and was consequently more liable to "buckle" or come away from the surface. Paper was therefore pasted upon the back, to hold together the design and ground. The real artist in the fabrication of "genuine Sheraton" inlay uses only newspapers of the asserted date of his work









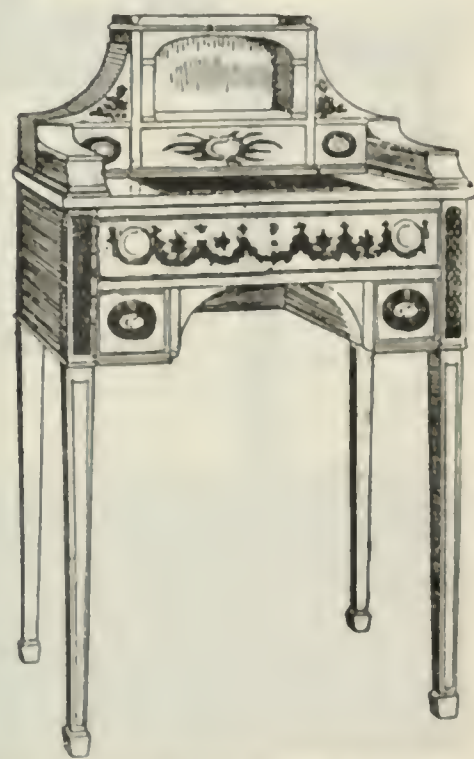
were published. Sheraton's publications brought him more fame than money; indeed, his poverty appears to have resulted from his bent towards authorship. Yet so appreciated were Sheraton's books that the leading members of his craft in England, Scotland, and Ireland subscribed for them eagerly, and they attracted so much attention on the Continent that translations were published in Germany in 1807. A series of plates—the greater number being reprints—of Sheraton's designs was also published in 1812 in this country.

Much of Sheraton's history is so uncertain that one wishes it had occurred to him to give his readers a more concise account of the leading dates and incidents of his career, instead of the controversial theology with which he was apt to flavour his books on design.

The present author confesses that he desisted at an early stage from his endeavour to unearth and read Sheraton's theological works. In this he may be somewhat to blame, for, if Sheraton wrote as much on decorative furniture in his tracts as he did on baptistic theology in his furniture publications, there may be some valuable information upon eighteenth-century modes commingled with his views on Regeneration and Spiritual Subjection.

The dates 1775–1810, suggested as those best embracing the period of Sheraton influence upon decorative furniture design, are necessarily conjectural. Sheraton's decadence into *Empire à l'Anglais* undoubtedly weakened his position some years ere his death. That his designs still exercised some force for a few years is probable, but is as entirely matter of opinion as the date of his arrival in London and the commencement of his influence.

It is also impossible to ascertain how



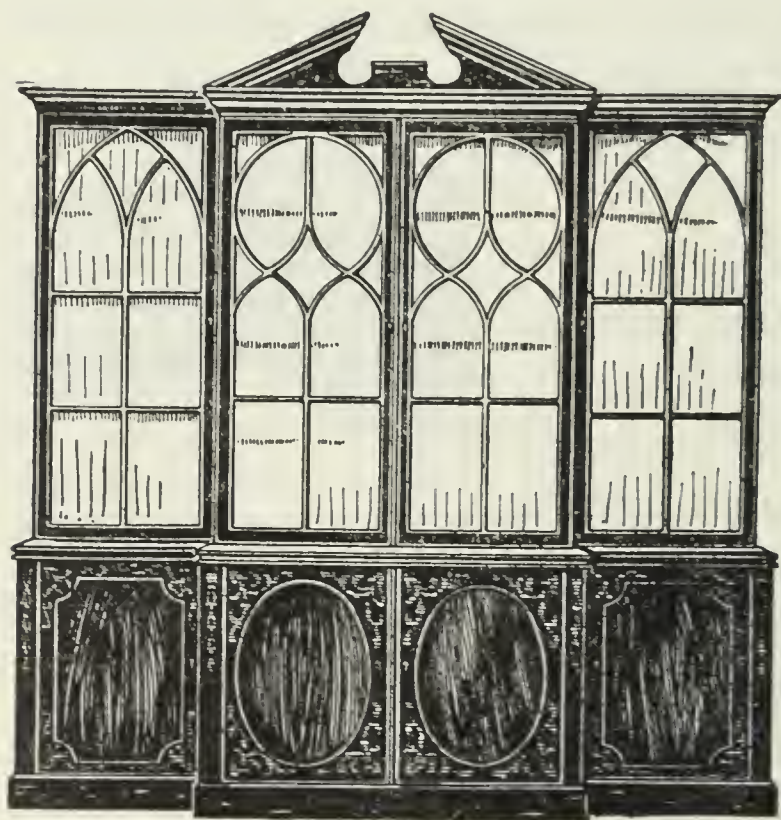
INLAID SATINWOOD WRITING TABLE.  
Property of WILLIAM JAMES, ESQ.



many of the designs in Sheraton's books were his own, and equally impossible to discover how many of his own designs he made.

## SHERATON'S CONTEMPORARIES

The initials T. S. found upon a few old pieces of the period—if placed there at the time—are far more likely to have been indicative of the work of Thomas Shearer than of Thomas Sheraton. The influence of Shearer upon Heppelwhite we have already seen; upon Sheraton his influence was equally great. The affinities and resemblances of Sheraton and Heppelwhite are chiefly due to Shearer, from whom both derived so much "inspiration."



INLAID BOOKCASE. *Circa 1790.* NATIONAL COLLECTION.



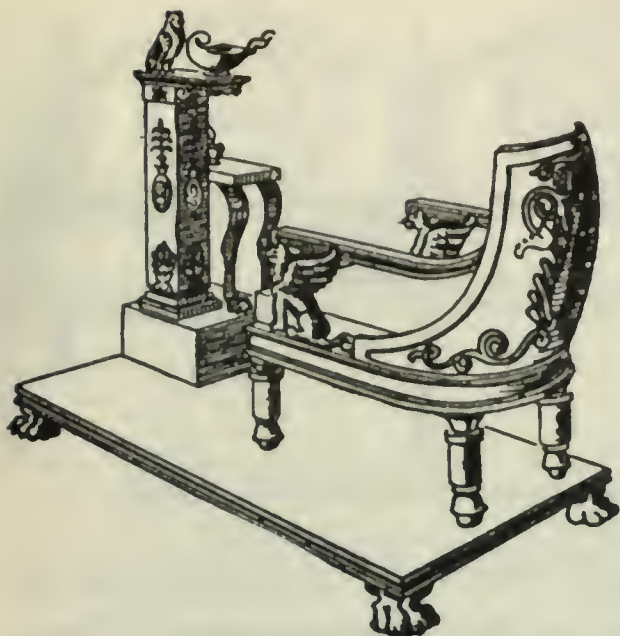
INLAID SATINWOOD COMMODORE. LATE EIGHTEENTH CENTURY. *Property of the DUKE OF BEAUFORT.*

Sheraton gives a list of 250 cabinetmakers in London with whom he was acquainted. Among the best known were

## THE SEDDONS,

whose founder, Thomas Seddon, came to London during the latter half of the eighteenth century. The firm, augmented by Seddon's two sons and a partner named Shackleton, in after years supplied much furniture for George the Fourth's





"LIBRARY FAUTEUIL." *From Design by*  
G. SMITH.

use at Windsor Castle. Thomas Seddon, one of the sons of the founder of the firm, who appears to have been their designer, was greatly influenced in his work by Sheraton's "English Empire" phase. The Seddons' workshops produced, in 1793, the well-known elaborately decorated cabinet designed by Sir William Chambers, R.A., for Charles the Fourth of Spain, and painted by Sir William Hamilton, also a Royal Academician.

George Smith, "Upholder Extraordinary to H.R.H. the Prince of Wales," was, in 1808, another of the authors of "English Empire" design books. He tells us in his preface that "in drawing-rooms, boudoirs, and ante-rooms, East and West India satinwood, rosewood, tulipwood, and other varieties brought from the East may be used. With satin and light-coloured woods, the decorations may be of ebony or rosewood; with rosewood, let the decorations be *ormolu* and the inlay of brass."

As far as one can judge from the small number of actual pieces of which old drawings exist, the majority of the illustrations in the eighteenth-century cabinetmakers' books were never made: a larger proportion of the designs of the Brothers Adam and possibly of Heppelwhite may have been manufactured than of Chippendale's and Sheraton's.

Confusion in dating arises from the dates on designs in these eighteenth-century pattern books frequently being some years prior to the publication of the book: some of the designs may have been made up a considerable period before. The indebtedness of British applied art to contemporary or slightly antecedent French styles is even more marked in the eighteenth than the seventeenth century.

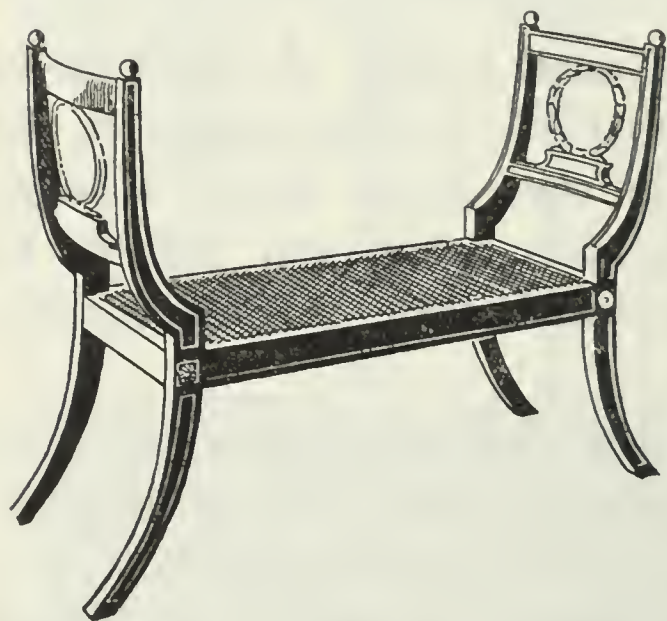


## LOUIS SEIZE À L'ANGLAISE

Sheraton was at his best in his early work when he, as the Brothers Adam and Heppelwhite had done before him, infused *Louis Seize* models with his own

individuality. He was indubitably at his worst in exaggerating the extreme phases of the First Empire style, after the manner of Hope, Smith, and Ackermann. He possessed little of the originative genius which defies conventions with happy results. His work is rather that of the cold, calm scholar and collator, yet his earlier designs show him to have possessed a delicate and refined taste.

Typical early Sheraton ornament, though light and graceful, is always sedate and carefully ordered, with little suggestion of the *abandon* that one finds in Chippendale's work. It is unnecessary to dwell at much length on his indebtedness artistically to his contem-



"ENGLISH EMPIRE" CANE-SEATED BLACK SETTEE.  
WREATHS, KNOBS, AND BOSSES GILT. *Property*  
of the DUKE OF BEAUFORT.



SHERATON SETTEE. *Formerly at Fonthill.*

poraries, English or French. Let it be admitted that he took much from Shearer, Gillow, Adam, and Heppelwhite—especially from the last named, despite his remark in the *Drawing-Book*, published some three years after the Heppelwhite *Cabinetmakers' and Upholsterers' Guide*, describing the designs in the latter as having become antiquated. If the grist which Sheraton ground was seldom his own, he at least separated the wheat from the chaff in a very thorough manner,



## PLATE XCII

### THE SISTERS INLAID DOUBLE SECRÉTAIRE AND BOOKCASE CABINET: SHERATON, *CIRCA* 1800

Property of His Grace the DUKE OF NORFOLK,  
ARUNDEL CASTLE

Extreme height, 6 ft. 3 in.; extreme  
length, 5 ft.; extreme depth,  
2 ft. 5 in.

FRANCE, as became a nation so distinguished in literature, during the eighteenth century devoted considerable art and ingenuity to the evolution of forms of writing furniture. Upright *Escritaires*, such as those in Colour Plates Nos. LXXVI., LXXVIII., and LXXIX., were indisputably the chief favourites with her design-artists, but the revolving lid, a Gallic mid-century invention, disclosing or enclosing at will the writing space with all its papers and other clerical paraphernalia, was destined by its manifest utility to prevail ultimately over all other types for severely clerical and commercial purposes. The first types of the revolving lid or fall were of cylindrical shape.

It is a sad declension from the stately decorative opulence of such noble parent *bureaux* as those made for Louis Quinze and Leczinski, the ex-King of Poland, to their machine-built, strictly utilitarian, present-day offspring, the American roll-top desks, now almost universally used in the business world.

Sheraton, with his mechanical trend in constructional design, was not likely to ignore the manifest conveniences of the cylinder fall. The example illustrated is constructed of mahogany, with panels veneered with satinwood, the inlays and bandings being of tulipwood,

yucca, box, and other natural and stained woods such as hairwood, *i.e.* "fiddle" sycamore, dyed to a silver-grey colour, which in time turns to greens and browns.

The design of the double cylinder *secrétaire* is similar in its outline, but far richer in its inlays than that illustrated in Sheraton's work, entitled the "Sisters Cylinder Bookcase." The plate, dated 1803, shows a design "for the use of two sisters" writing *vis-à-vis* on opposite sides of the central lids, which descend, when open, to the lower half of the circularly enclosed central grooved space.

The inlaid cupboards are fitted for stationery, and the glazed cupboards above, although used at Arundel to protect and display choice *bric-à-brac*, were intended for books, as Sheraton explains that either the front or the ends must be faced with sham books in order to allow depth space for the real volumes.

The principle of the Sheraton "Sisters" double *secrétaire* writing-flap is manifestly so convenient for clerical co-operation that one wonders it should not have been embodied to a greater extent in furniture for the use of partners, an employer and his secretary, or other collaborators.

The diminution of the side pedestals towards their bases is sufficient evidence of this design being executed by Sheraton during his *Directoire* or Consulate trend.

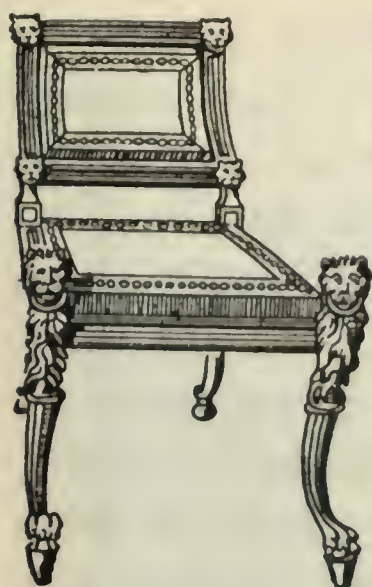




Edwin Foley







DRAWING-ROOM CHAIR. ENG-  
LISH "EMPIRE" PHASE.  
From Design by SHERATON.

leaving little æsthetic nutriment, but equally little which cannot be easily assimilated by the most sensitive æsthetic digestion.

The similarity traceable in the works of Sheraton, Heppelwhite, and the Brothers Adam was largely due to the desire to produce furniture in unison with the new houses—mostly designed by the last named, or based upon their style.

## EMPIRE À L'ANGLAISE

Though Napoleon's flat-bottomed flotilla never crossed the Channel, the *Style Empire* did, and in some measure avenged the mighty Corsican upon succeeding generations of his English foes by leading English tastes into far more weird extremes than the French original at any stage was guilty of.

It would be unfair to attribute to Sheraton either the introduction of the *Empire* mode into England or the resultant travesties. It appears probable that he yielded, under the stress of competition and poverty, to the demand rather than created it.

Yet one cannot acquit him of falsity to his own enunciated principles in encouraging, without even the excuse of relevancy, the use in England of the symbolic ornament which appeared appropriate to republican or imperial France.

## ZOOLOGICAL FREAK FURNITURE

Among Sheraton's grotesque designs, when he discarded the delicate refinement of his earlier manner to outtrump the French in their own style, were some published in 1807.



CHAIR. ENGLISH "EMPIRE" PHASE.  
ANNAPOLIS, U.S.A.

“Chairs composed of a griffin’s head, neck, and wings, united by a transverse tie of wood, over which is laid a drapery; another whose front is composed of a dog’s head and leg, with shaggy mane joined by a reeded rail.” Not content with these eccentricities, Sheraton also used the heads, legs, and bodies of dromedaries, camels, and lions for his later chair designs.

One would have imagined that the absurdity of importing for British use a symbolic style, indicative of revolution, republicanism, and Cæsarism,—principles the very antithesis of those current in these islands,—would have ensured the rejection of the style. England had, however, so habituated itself to the acceptance of French ideas in decoration that, despite the hostility between the two countries during Napoleon’s career, the contemporary press published *Empire* designs for English use, with French nomenclature and illustrations, side by side with lampoons exciting to fury against the “Corsican tyrant.”

Many *Empire à l’Anglaise* designs were exported to the newly-born United States. Indeed, among English-speaking races *Empire* furniture generally was favoured from the beginning of the nineteenth century to the exclusion of the more graceful and typically English earlier mode of Sheraton.

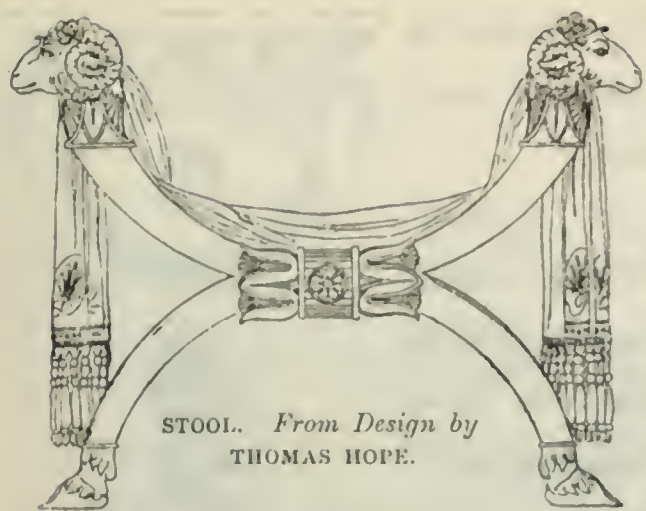
In 1807 that enthusiastic amateur in furniture and decoration,

## THOMAS HOPE,

the author of *Anastasius*, endeavoured to guide into a purer classic interpretation the *Empire* style by publishing a book on Household Furniture and Decoration. This work has the distinction of being one of the first and few entirely free from trade purposes or advertisement.

Hope’s designs probably helped to eliminate the grosser absurdities of Sheraton’s *Empire* examples, but in England, as in France, the art of decorative furniture design declined from the end of the eighteenth century.



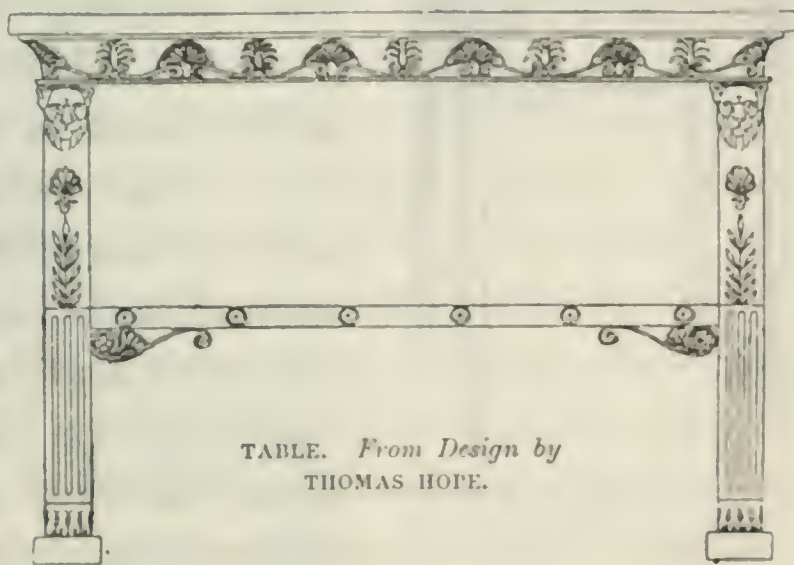


## WOODS

The early workers in mahogany had the finest timber of the virgin forests to choose from. During the Sheraton period, veneered mahogany was chiefly used for the simpler pieces, and satinwood for the more elaborate.

There can be little doubt, however, that Sheraton favoured satinwood more than any of his contemporaries. Especially does he express his liking for the harder, smaller-sized East Indian variety, with its delightful figure and "fine straw colour," as having a cool, light, and pleasant effect in furniture. He doubtless also appreciated, upon their appearance, the even more delightful mellow golden hues to which satinwood turns in time when exposed to ordinary light. There had, however, been little time to study the characteristics of this beautiful wood, although Sheraton tells us in his *Dictionary* (published in 1803) that it had been in use in England for more than twenty years. "Hairwood" and amboyna were also adapted from the Gallic modes, and applied in veneers over cheaper and more easily worked woods, that the piece of furniture might appear to have been constructed of the more richly figured wood. Shortly before the end of the century rosewood, necessarily mainly used in the form of veneers, also became increasingly popular.

Whilst having a marked preference for tulipwood, kingwood, and zebrawood for cross bandings, *i.e.* with the grain





running in the direction of its breadth, Sheraton employed all the woods which Heppelwhite used for inlays, and added mahogany and ebony.

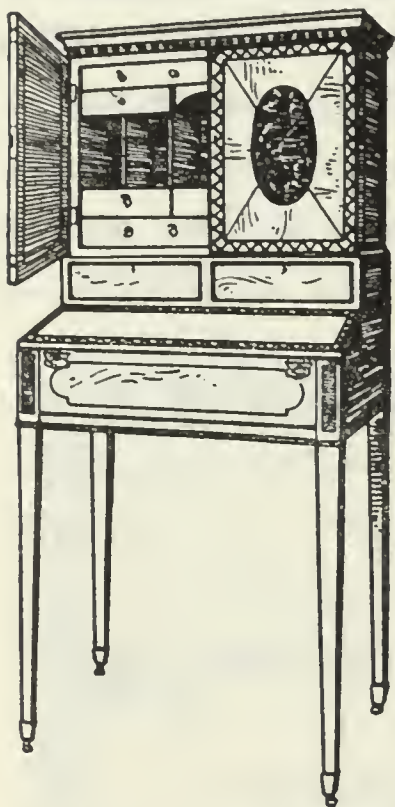
Sheraton cared little for walnut as a constructional wood; he writes, in 1803: "The black Virginia was much in use for cabinet work about forty or fifty years since in England, but is now quite laid by since the introduction of mahogany."



TABLE (Side elevation). From  
Design by THOMAS HOPE.

## VENEERING

The eighteenth-century decorative furniture makers further developed the employment of veneers or *laminæ* of wood both for covering the whole surface of the article and, in the form of marqueterie inlays, for decorating with patterns. Much has been written anent the immorality of veneers as shams. Sheraton remarks that in most cases



SATINWOOD INLAID WRITING  
CABINET. Property of LADY  
WERNHER.

the (oak) ground, glue, and extra time are equivalent to the expense of solid wood, but in his days the thin veneers obtained by knife-cutting were unknown. Time has proved that veneers will last centuries, if properly laid, and yield contrasts by opposing, reversing, or otherwise adapting successive pieces of veneer of practically identical pattern, which are virtually unobtainable in solid woods. Inlaid work yields also colour results of more permanent and suitable character than painted work. That such alterations as age produces in the fine woods employed serve usually to enrich and blend the colouring, can be seen by comparing new inlaid work, however skilful, with the delightfully mellowed and softened examples of the French



## PLATE XCIII

### "SEMI-CIRCULAR" MAHOGANY SIDEBOARD AND KNIFE-BOX

INLAID AND BANDED WITH SATINWOOD, MAHOGANY, AND EBONY; KNOWN  
IN THE UNITED STATES AS THE MARIE ANTOINETTE KNOX SIDEBOARD

The property of the Hon. JAMES PHINNEY BAXTER.  
PRESIDENT OF MAINE HISTORICAL SOCIETY, PORT-  
LAND, MAINE, U.S.A.

6 ft. 3 in. long; 2 ft. 9 in. deep

DESIGNED by Thomas Shearer,—probably the originator of the slender-legged sideboard so typical of the later eighteenth-century cabinet craftsmen of the Heppelwhite, Shearer, and Sheraton schools,—this piece is noted in the annals of interesting woodwork in the United States. Its story alone would ensure its appearance in a record purporting to take due note of the picturesque interlacement of household equipments with the romantic episodes of history.

It is almost entirely constructed of oak, veneered with mahogany, was probably made in 1791 or 1792, and must, to accord with the following narrative, have been imported into France immediately, or—an unlikely alternative—have been copied in France from Shearer's design.

A Captain Clough of Maine, being in Paris in 1792-93, ostensibly upon the prosaic business of selling timber, engaged himself actively "in aid of the victims of Revolutionary vengeance" (to quote the family records endorsed by the researches of Sewell, the historian), conveying the persons, furniture, and other valuables of many Royalists to his native shores. Among the cargo undoubtedly thus transported was the sideboard here illustrated—shipped, it is stated, with many other pieces as the property of the Queen of France, and destined for



a house newly built in a Maine town for Her Majesty, whilst among the proposed passengers was Queen Marie Antoinette herself. "A gentleman of royalistic sympathies gained access to the prison and contrived to hand Her Majesty a bouquet of flowers in which was concealed a note. It told of the plans for her proposed escape. Unfortunately the guards detected it," and the plot was foiled, Her Majesty's execution on the 15th October 1793 quickly following.

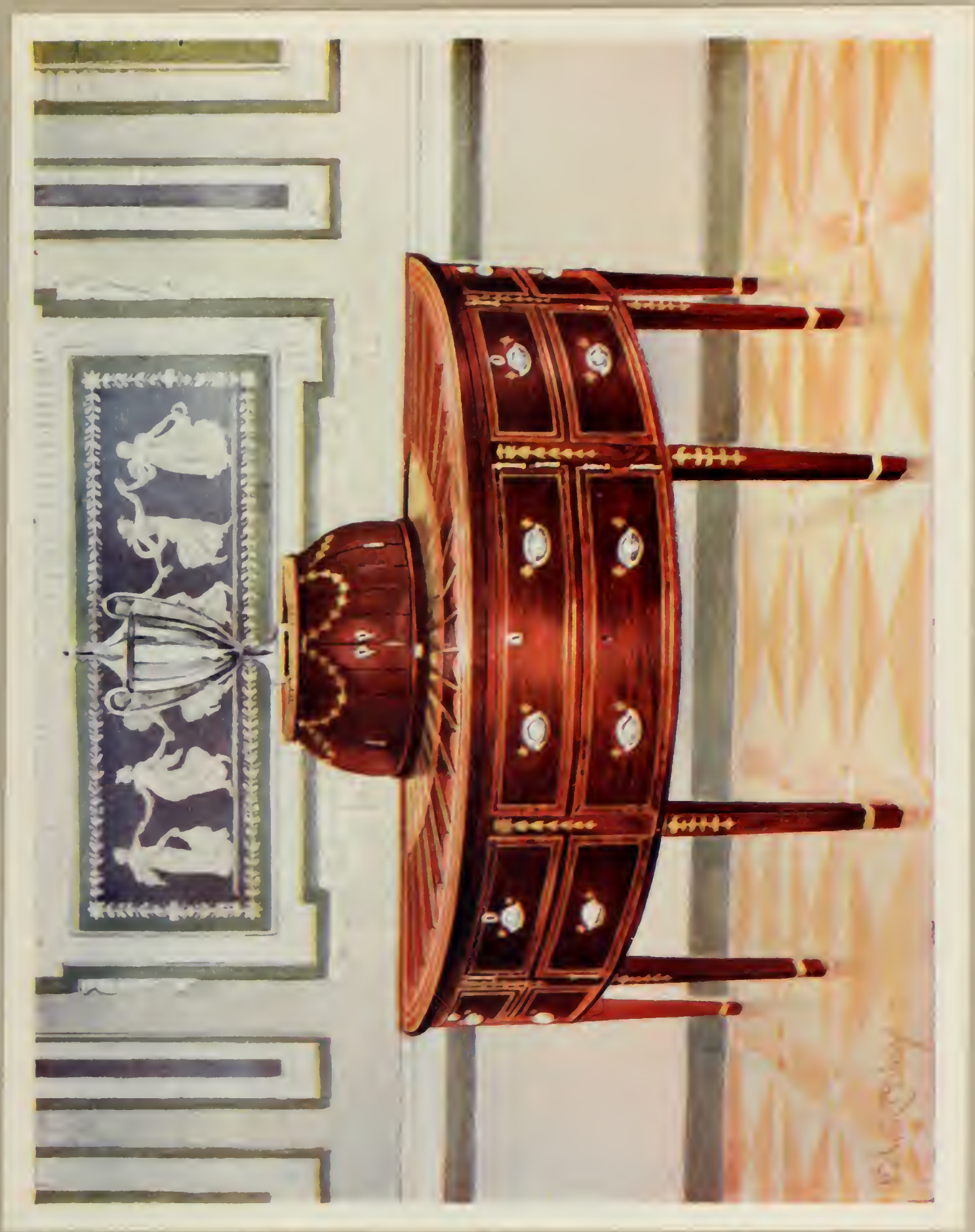
Clough, after actually witnessing the execution and securing a piece of the Queen's robe (which is now possessed by the Maine Historical Society), hastily set sail with two refugees on board, one of them being, it is asserted, Talleyrand, whom history states to have taken refuge in the United States upon being expelled from England in 1793. It is further stated that Talleyrand naturally sought the near-by home of General Knox, the friend of Lafayette; the sideboard certainly found a home in the Knox mansion, being given, since there were no claimants for the Queen's property, to General Knox, and remaining in the possession of the family long after his death. Many other pieces of furniture and relics of this episode are still in the possession of Massachusetts families.

The surmounting urn of Sheffield plate formerly earned many dollars when exhibited at church fairs in the vicinity of Boston by its connection with the interesting phase of history, caused by the association of France and the United States in their struggles and aspirations after republican forms of government.

The collaboration of Wedgwood and Flaxman produced no happier decorative results than in the *Dancing Hours* plaque, illustrated.

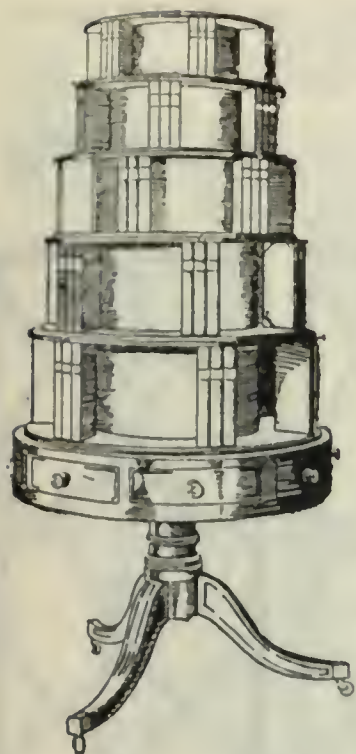
As evidence of some degree of favour for English designs and workmanship on Marie Antoinette's part, a set of chairs, attributed to Chippendale, six of which are preserved in the Louvre, were among her decorative furniture, though they can scarcely have been specially made for her, since their details point to a date approximate to 1735 or 1740, fifteen or twenty years before her birth.











CIRCULAR TABLE WITH  
SHELVES FOR BOOKS.  
THE IMITATION BOOKS  
SHOWN ARE WEDGE-  
SHAPED TO ENSURE  
RECTANGULAR SPACES  
FOR REAL BOOKS. *Pro-*  
*perty of the DUKE OF*  
*BEAUFORT.*

*marquetiers* in the Wallace and Jones Collections.

Sheraton particularly delighted to employ “fans,” scrolls, and wreaths of flowers in inlaid ornament upon the tops of his tables.

## LIBRARY FURNITURE

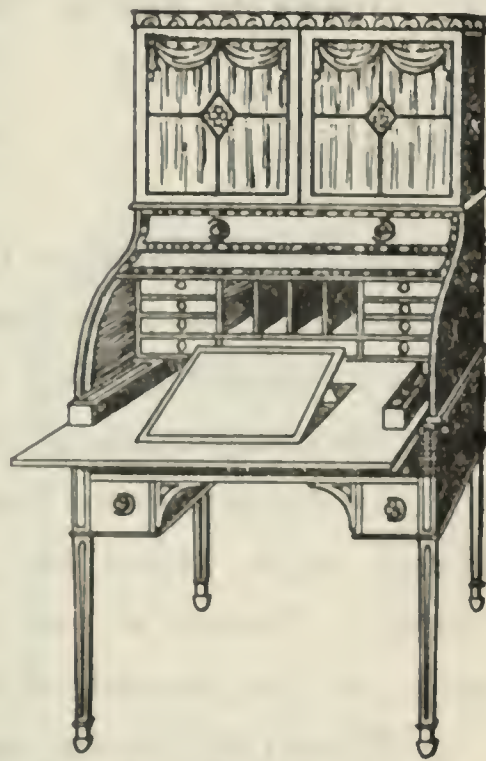
Sheraton’s larger bookcases usually evidence the truth of the statement that their designer was singularly deficient in the architectural sense, and that the larger his pieces the less pleasing. Chippendale, Heppelwhite, and Shearer all possessed a greater sense of dignity and grasp of proportion in design.

Slant-top desks appear to have fallen into disfavour after 1785 both in England and in the States. Sheraton, when he paradoxically tells his readers that bureaus “are common” and yet “nearly

obsolete,” doubtless meant that so many had been made during previous periods that they had become unfashionable, and consequently no fresh designs appeared.

Bookcases were pedimented by Sheraton with the graceful “swan-neck” in which he delighted. Their glazed doors were split up into many panels by narrow mouldings, the simple lattice forms of earlier days giving way to shapes suggested by vases, arches, and other curves.

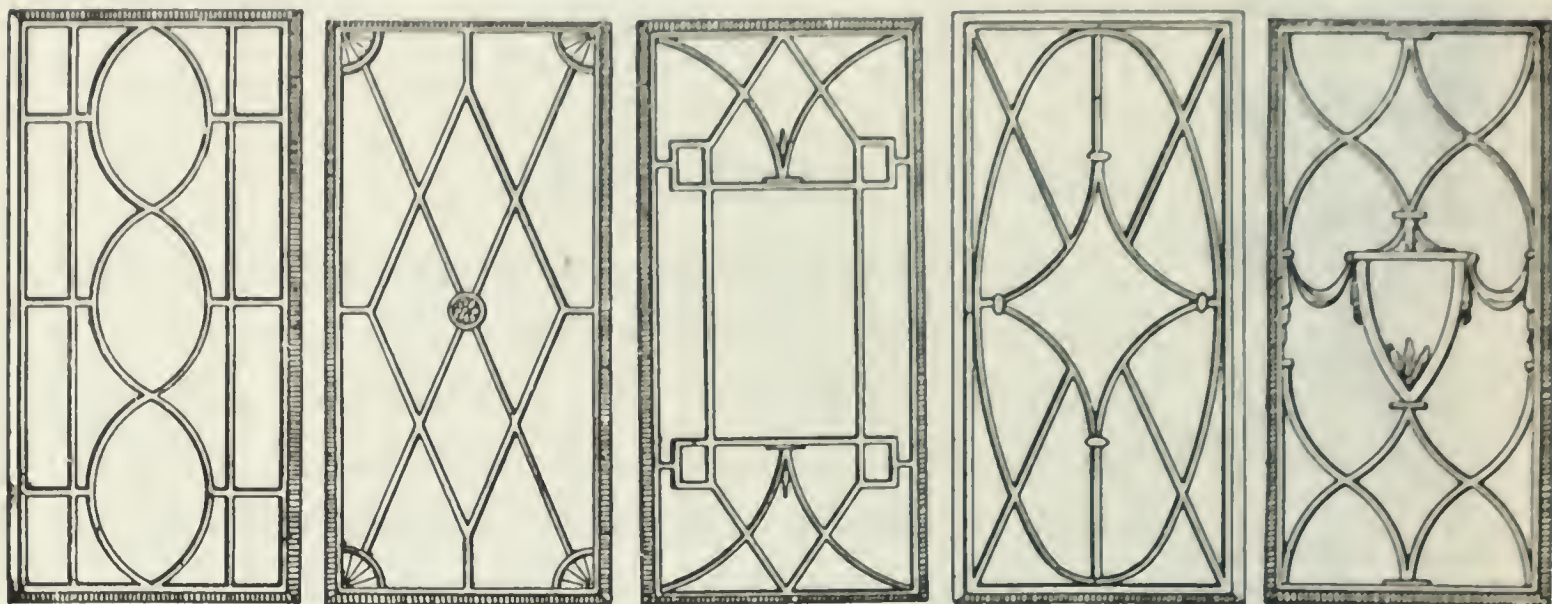
The contour called by the French *haricot*, and by the meat-obsessed Englishman “kidney-shaped,” was adopted by Sheraton in his writing tables.



CYLINDER DESK AND BOOKCASE.  
*From Design by SHERATON.*



Apart from his always ingenious combination furniture, Sheraton's earlier designs for writing furniture are distinguished rather by their delicate detail and general refinement than by any distinct



SHERATON BOOKCASE DOORS.

originality: the "Sisters" double-cylinder desk and cabinet illustrated in Colour Plate XCII. is an exception.

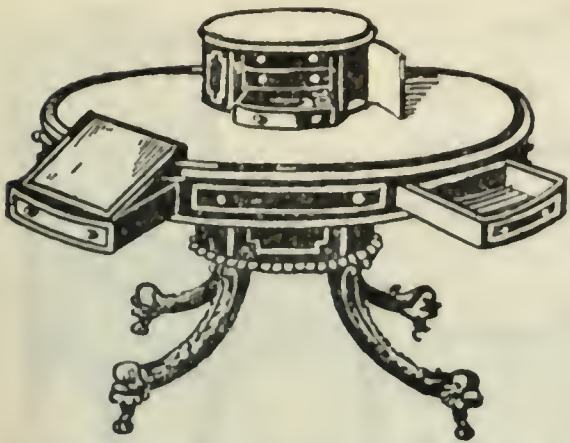
Noticable among the varieties in

## TABLES

during the dominance of the Sheraton school were those with large circular or oval-tops upon a central leg or pillar with four supporting claws. Imported from France, the type was much favoured in England from the beginning of the nineteenth century. It is said to have owed its introduction from Italy into France to Mazarin (who dined alone at a round table, whilst his guests were served at another). Its continued vogue in France at the latter part of the eighteenth century is explicable on the ground of its democratic equality of treatment.

Placed in the centre of the rooms, the large oval or circle not only led to the very set disposition of the wooden gods of the household, but





CENTRE WRITING TABLE. *From Design by*  
SHERATON.

was a most unsociable barrier from which the conventional nineteenth century had much difficulty in getting free.

The well-known telescope or extension dining table came into existence at the extreme end of the eighteenth century.

Sheraton calls his lady's work-tables pouch tables when made with a silken bag to contain fabrics in course of making up. He fitted them with sliding trays and drawers.

Sheraton's harlequin tables were, he tells us, suggested by a friend.

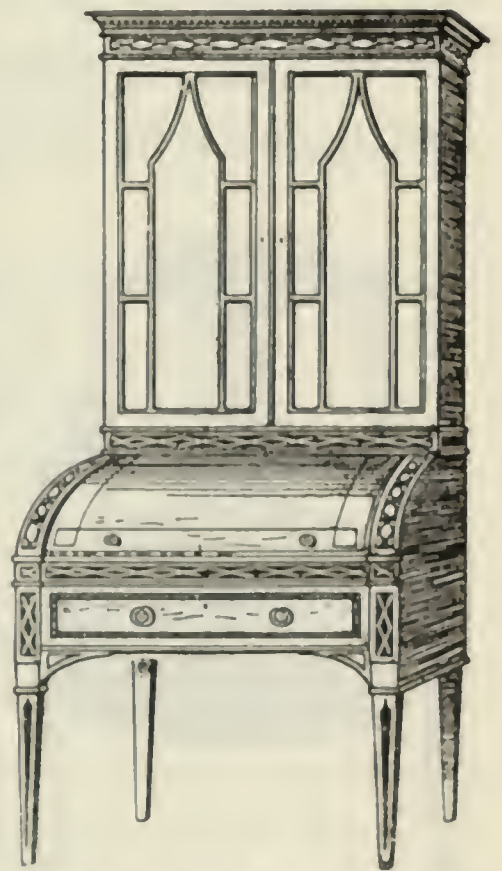
The screen tables, also productions of this period, were distinctly ingenious methods of providing a shield from the heat and glare of the fire.

The combined library steps and table would appear to have been first devised by Chippendale.

The Carlton House table, an illustration of which is in Colour Plate XCV., was no doubt so named from Sheraton illustrating it upon the same page as the plan of the dining parlour at Carlton House, which Sheraton gives from memory, as he "had a very transient view of it." A remark which tends to disprove the statement that Sheraton, like Heppelwhite, made furniture for George the Fourth when Regent.

## CHAIRS

The highest praise one can give to chairs of the Sheraton school is to state that they



SATINWOOD INLAID CYLINDER DESK  
AND BOOKCASE. SHERATON STYLE.  
LATE EIGHTEENTH CENTURY.  
NATIONAL COLLECTION.



are worthy to rank with those of Chippendale. If they lack the strength and individuality of the earlier master, they possess a combined restraint and light gracefulness which Chippendale never attained.

A peculiarity distinguishing typical Sheraton designs from those of Chippendale is that the backs of the later master's open-work chairs never touch the seats, except at the supporting end uprights; being stopped against connecting cross-rails a few inches from the seats.

As we have seen, Chippendale used both straight and cabriole legs for his chairs. Neither Heppelwhite, Adam, nor Sheraton—until his *Empire* aberrations—made cabriole leg chairs; consequently they did not use the claw feet of which Chippendale was so fond.

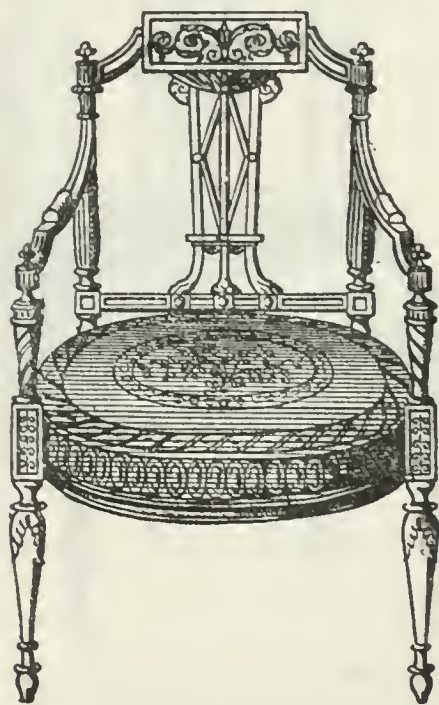
A greater difference is observable between the chairs of Sheraton and Heppelwhite than between any other pieces they made.

Heppelwhite, in his chairs, appears to have accepted in the plural Hogarth's dictum that the line of beauty is a curve; whereas Sheraton, in his early manner, always realised the æsthetic as well as the constructional value of the straight line.

Sheraton chairs (usually of mahogany or satinwood) are consequently mostly rectangular in back, more severe in detail, and manifest French influence. The legs, whether round or square, were fluted or reeded and almost invariably tapered: they usually had a thermed toe, and their backs were delicately enriched with inlays, carving, hand-painted panels, or



CHAIR. SHERATON STYLE.  
Property of R. W. HUDSON,  
ESQ.



DRAWING-ROOM CHAIR. From  
Design by SHERATON.



## PLATE XCIV

PAINTED CANED SATINWOOD SETTEE, PART OF A SUITE  
CONTAINING ALSO TWO ARM-CHAIRS

LATE EIGHTEENTH CENTURY

Property of LADY WERNHER

Length, 3 ft.  $11\frac{1}{2}$  in.; height, 3 ft.  $2\frac{1}{4}$  in.;  
height of seat,  $14\frac{1}{2}$  in.; extreme depth of  
seat,  $21\frac{1}{2}$  in.

THERE is little in common between the sturdy simple chest, to which in early oaken days a back was added as a concession to comfort, and this delicate, dainty, and altogether sophisticated survival of the

“Teacup times of hood and hoop,  
Or when the patch was worn.”

Neither, indeed, could lay claim to much comfort in its present-day upholstered conception. One suspects that not only would the stalwart men of Tudor and Stuart days have felt as ill at ease upon Lady Wernher's lightly built double seat, as would the ladies of the third George's Court have been upon the solid settle; but that both when weary would have gladly deserted their contemporary couches had they been given the opportunity of reclining upon a modern settee of the Chesterfield type.

The double caning of the arms upon each side—a somewhat unusual feature—may, however, have been a provision for comfort.

Caned work of the latter part of the eighteenth century, tinted at times, as in the example illustrated, displayed a greater degree of technical finish than had previously been exhibited in England.

Brass castors, such as those upon the settee, were not produced until the latter half of the eighteenth century. Although castors upon pieces of furniture are mentioned in American Colonial inventories bearing date 1710, they were doubtless of wood and leather, with brass mounts at the ends, and sunk so nearly flush as to be scarcely visible—in similar fashion to those used during Chippendale's days.





Edwin Coley.

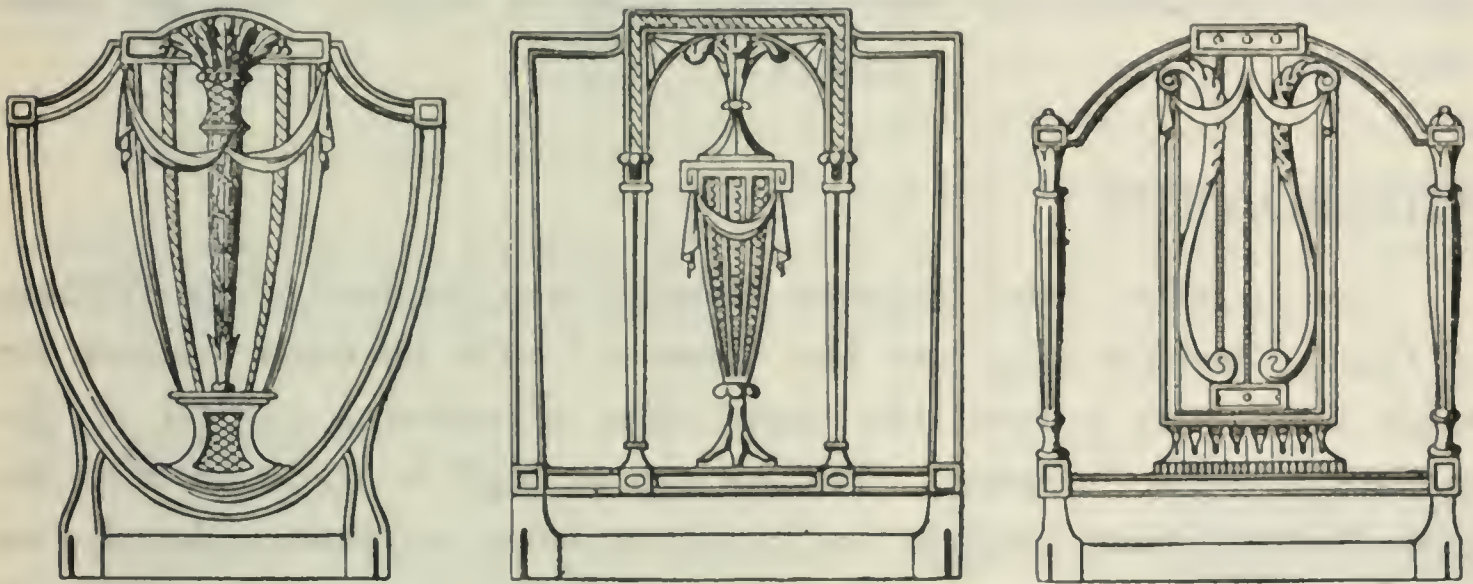




Wedgwood plaques. The seats were of cane, or covered with printed silks. The stuffed-back chairs, in common with the couches, were usually adaptations from the Louis XVI. models. Corner chairs were revived after some disuse, about 1785, but with square legs.

The "shield back," or, as it was originally called, the "camel back," presumably from its central rise bearing some resemblance to the outline of the back of the "ship of the desert."

"Ladder-backed" chairs were known at first as "fiddle backs," from a fancied similarity of the ornamental openings usually found in



TYPICAL SHERATON CHAIR BACKS.

the horizontal base forming the ladder to the two perforations in the violin for purposes of sound.

About 1800, Sheraton displays a growing partiality for X-rail and diagonal latticing.

Conversation chairs are the English equivalents of the "Voyeuse" of France.

Sheraton's tribute to Trafalgar took the form of two Nelson chairs decorated in an *Empire* treatment with dolphins, tridents, and other nautical paraphernalia.

Among other *Empire* extravagancies adopted by Sheraton were the curricule-shaped chairs.



## UPHOLSTERY

In upholstery and the use of textile fabrics Sheraton was seldom happy: his draperies, although usually copied from or based upon French models, were frequently heavy and formal, and his framework upon upholstered chairs appears insufficient to support the upholstery.

Sheraton introduces us to the Grecian squab—a species of long chair: to the Turkey sofa raised about one foot; in vogue, he thinks it advisable to tell his readers, in most fashionable houses. Inasmuch as they are “in imitation of the Turkish mode of sitting” they are made very low.

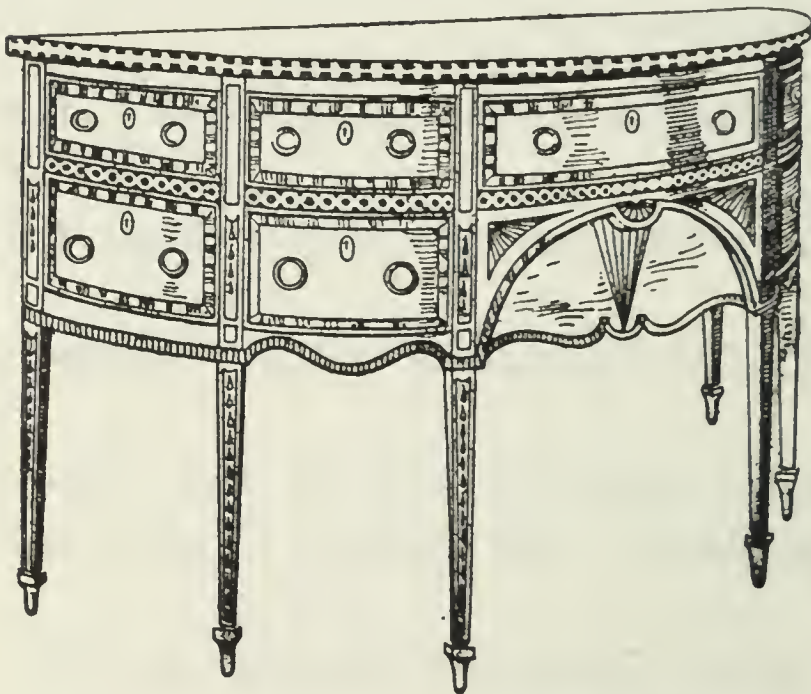
## SIDEBOARDS

Among other Dutch fashions brought into England when William of Orange became king was the “dresser,” with its deep drawers for table linen, and without the upper tiers of shelving typical of the modern “Welsh” dresser. Politics ran so high in those days of the pamphleteers that fashions in furniture were involved: the Tories

refusing to give up their old “Court cupboards” for this new-fangled adoption of the “Williamites.”

The dresser was the precursor of the sideboard, even more than was the sideboard table.

Sheraton’s sideboards are upon either square or fluted legs. The brass railing at the back with branches for candles at each end (often of elaborate



SEMICIRCULAR SIDEBOARD. LATE EIGHTEENTH CENTURY.



SIDEBOARD. *From Design by SHERATON.*

design) was intended to prevent the plates and trays and the lids of the knife and spoon boxes from touching the wall.

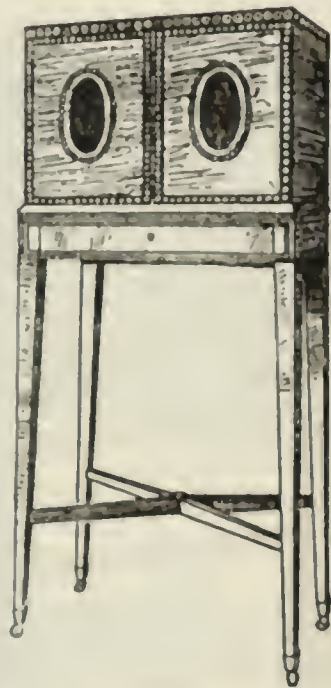
In plan the sideboards of Sheraton were straight, concave or convex, and serpentine. The hollow or concave plan was designed, it is stated, for the convenience of the rotund butler typical of the good old days.

The cellarette was considered an indispensable item of eighteenth-century dining-room equipment. It was lined with a zinc receptacle for the ice, and provided with draw-off taps.

## CABINETS

Sheraton followed the Brothers Adam and Heppelwhite in his semicircular, oval, or convex-shaped commode cabinets, so strongly resembling those of Louis XVI. period.

One of the simplest but most perfect of cabinets of early Sheraton period is that in inlaid mahogany, satin, and Coromandel wood in the Victoria and Albert collection.



MAHOGANY CABINET,  
VENEERED WITH SATIN-  
WOOD, COROMANDEL,  
AND OTHER WOODS. IN  
THE NATIONAL COLLEC-  
TION.

## TEA-CADDIES

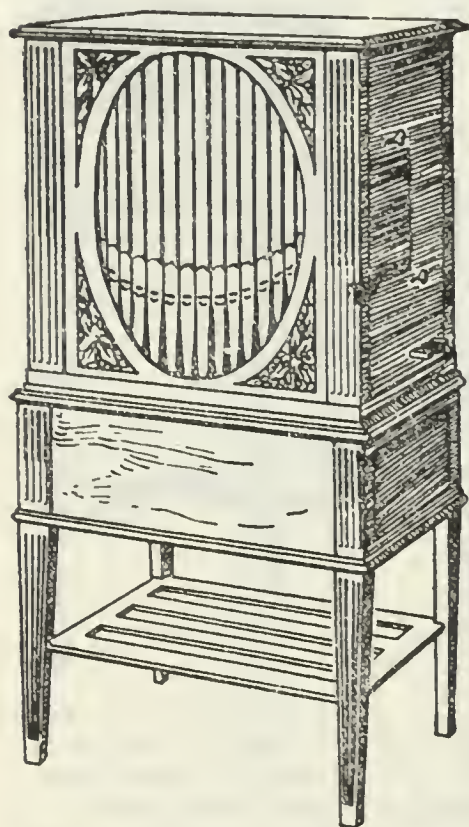
The term caddy is doubtless a corruption of the "catty" in which the Chinese merchants formerly made up the smaller packages of tea. The "catty"



is still in use at the treaty ports (the standard size holding about 1½ lb.). Strictly, therefore, the "catty" or "cady" is not the outer shell, but the inner case; a distinction which may have caused Chippendale to call his designs for these pieces tea chests.

The original standard sizes were soon departed from. Indeed, tea-caddies were at times made so small as to be easily mistaken for snuff-boxes, until, upon opening, one sees the lead lining.

Cases for pianos, parlour organs, and similar musical instruments claimed increasing attention from the close of the eighteenth century. Clementi, William Southwell, and other makers produced instruments quite worthy of decorative cases. Small organ cases, such as that from Studland, are to be found in various parts of this country. Their patriotic makers placed upon the cylinders only British tunes. A somewhat more elaborately finished case, with five barrels, which played British airs, is at Schneldtady, U.S.A.



MAHOGANY ORGAN CASE. *Formerly at STUDLAND, DORSET.*



INLAID WARDROBE. *From Design by SHERATON.*

Until the days of William and Anne bedroom equipments offered little inducement to laziness. Indeed, Chippendale was the first to seriously consider the comfort of the person in the sleeping chamber; the Brothers Adam interested themselves but little in developing the idea, but Heppelwhite and Shearer did much, and Sheraton by his designs for



## PLATE XCV

### INLAID MAHOGANY CYLINDER-FALL CHINA AND BOOK CASE

Formerly in the PARNHAM COLLECTION

*Circa 1790*

### "D"-SHAPED SATINWOOD DRAWING AND WRITING TABLE

Property of DR. BURGHARD

Length, 3 ft. 11½ in. ; height, 3 ft. 4 in. ;  
depth, 2 ft. 7½ in. *Circa 1790*

### WORK TABLE, BY SHERATON

### BANNER SCREENS, LATE EIGHTEENTH CENTURY

Property of W. H. SPOTTISWOODE, Esq.

WHETHER designed by Sheraton or one of the satellites who imitated his methods and mannerisms, the straight-fronted, round-sided writing table in the foreground of the accompanying colour plate is, in essentials, identical with that illustrated in his *Drawing Book* published in 1791-94, and usually described "in the trade" as the Carlton House table.

Sheraton tells us that "these Drawing and Writing Tables are finished neat, either in Mahogany or Satinwood, with a brass rim round the top part. The upper part is made separate from the under part, and fixes on to it by pins. The rising desk in the middle may be made to slide forward, which will then serve to draw upon; and the small drawers below the coves at each end will be found convenient for colours."

Whether or no such provision sufficed in Sheraton's days, the artist of our own times prefers more space and freedom. Indeed, late eighteenth-century designers in their zeal for combination furniture were prone to starve the proportions of their pieces. The work table shown is—to quote our author again—"intended to afford conveniences for writing by having a part of the top hinged to rise up," but this sloping top is so small that any serious attempt to use it for writing purposes appears ludicrous to a masculine cleric.

The details of the carpet and drapery are from the *Drawing Book*. Sheraton, in an amusingly offensive phrase, endeavours to silence in advance adverse critics: "The carpet is worked in one entire piece with a border round it, and the whole in effect, although it may seem extravagant to a vulgar eye, is but suitable to the dignity of the proprietor."











INLAID CYLINDER-FRONT  
WASHSTAND AND BOOK-  
CASE. (THE DRAWERS  
ARE SHAM.) LATE  
EIGHTEENTH CENTURY.

## BEDROOM FURNITURE

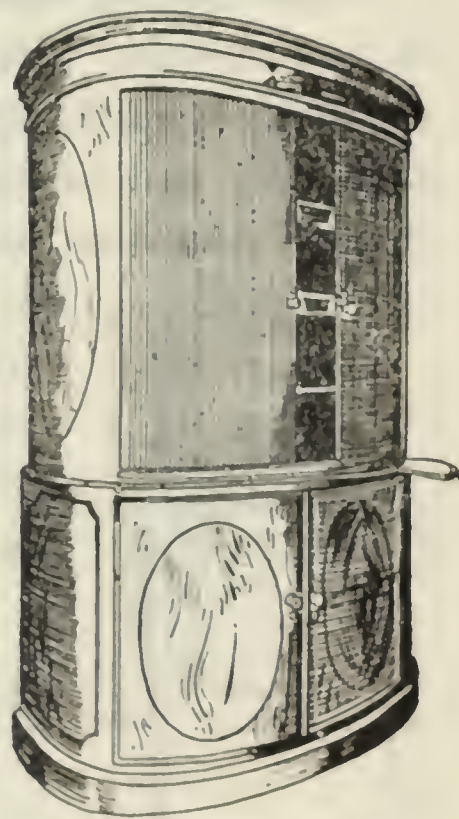
assisted to produce a virtual revolution in bedroom appointments.

It was in the bedroom that Sheraton introduced his most ingenious and effective combination furniture; although Shearer, even more than Sheraton, was the father of "combines" in furniture—contrivances which, in the effort "a double debt to pay," fail at times not only to discharge either obligation in full, but to yield a substantial composition to either creditor.

## MULTUM IN PARVO FURNITURE

There must have been a considerable demand for these many-functioned contrivances in pieces of furniture, or Shearer Heppelwhite, and Sheraton would not so have exercised their brains. The demand probably came from the large number of well-to-do residents in small or cramped apartments. It must not be forgotten that merchants, tradesmen, and professional men in those days resided mostly at their places of business or over their offices, and that sitting-rooms were also used as bedrooms by frequently quite well-to-do people, who preferred in those days of slow travelling to be near their clubs or offices.

For this class were provided innocent-looking little tables or cabinets, speedily resolvable into washstands and toilet tables, with



TAMBOUR FRONT MAHOGANY  
INLAID WARDROBE. *Property*  
of W. H. SPOTTISWOODE, ESQ.

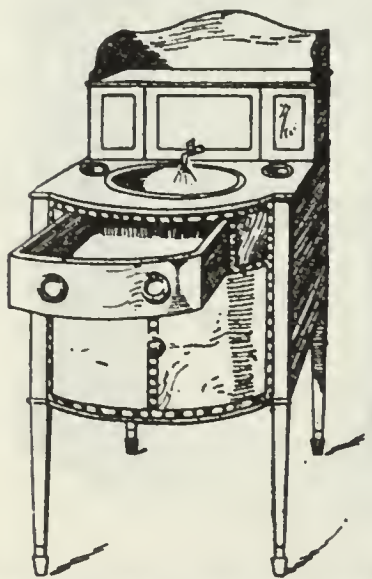


folding mirrors and compartments for brushes, pins, pomades, etc. Such pieces, after having fulfilled their useful functions, were closed and resumed the appearance of pieces of sitting-room furniture.

It would be as tedious as it is unnecessary to attempt to set forth fully the many developments in sleeping chamber equipments during the period of the Sheraton school. Commodes, washstands, cupboards, mirrors, and other *desiderata*, all were remodelled and received some impress of Sheraton's personality.

Among the few pieces of earlier period which Sheraton appears to have practically discarded were the high double chests—the picturesque if clumsy favourites of the late seventeenth and early eighteenth centuries.

His shaving-stands and dressing-glasses are often embodiments of convenience. He used small silk curtains and tambour shutters to enclose small openings in such pieces—despite his statement that they are insecure and liable to injury. "They are," he says, "called tambour from the cylindrical forms of their tops, which are glued in narrow strips and laid upon canvas, which binds them together and suffers them at the same time to yield to the motion which their ends make in the curved groove in which they run."



WASH-HAND STAND. From  
Design by SHERATON.



PAINTED SATINWOOD TOILET  
GLASS. Property of W. H.  
SPOTTISWOODE, ESQ.

## CHAMBER HORSES

In common with his contemporaries, Sheraton designed chamber horses having leather-covered seats of boards supported by tiers of strong springs.



## PLATE XCVI

### CARVED SATINWOOD BARBACK SETTEE

LATE EIGHTEENTH CENTURY

Property of R. W. HUDSON, Esq.,  
PARK LANE

Length, 7 ft. 4 in. ; height, 3 ft. 1½ in.  
depth, 2 ft. 3 in.

### PAINTED AND GILT TABLE

CIRCA 1800

In the NATIONAL COLLECTION

Height, 2 ft. 8 in. ; breadth, 3 ft. 10 in.

THE Heppelwhite school made so strong a feature of the Prince of Wales' plumes that there is a tendency to allocate all old examples bearing such decorative emblems to them. To do so is, however, inaccurate, since Sheraton in his drawings for chair backs, published in 1792, introduces the Prince of Wales' plumes. Similarly the barback type of design, regarded as an exclusively Heppelwhite feature, was also employed by Sheraton.

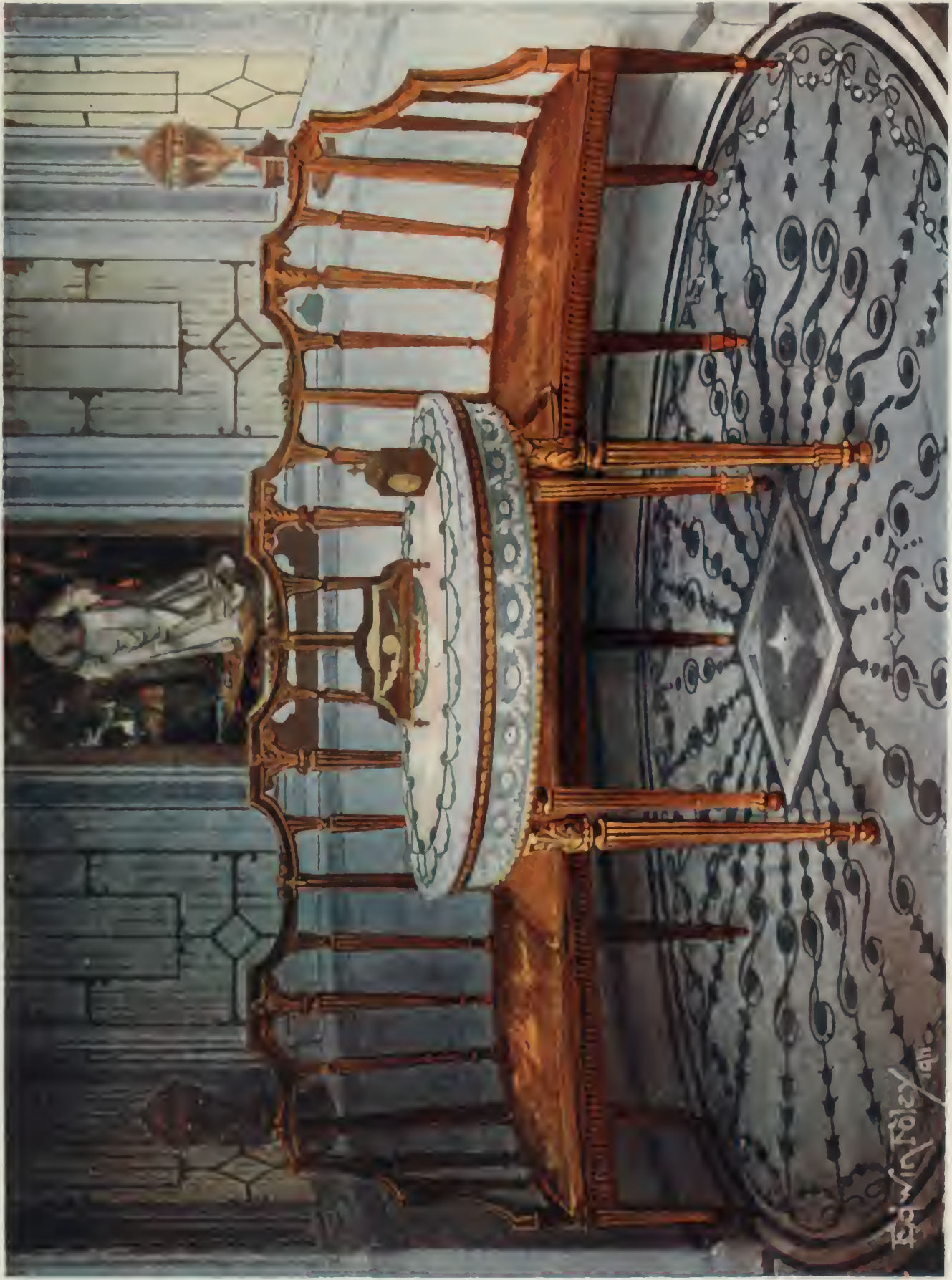
Though indicating *Louis Seize* influence, as interpreted by Pergolesi and the Brothers Adam, the delicately and daintily painted and gilt semi-oval table (here illustrated as a centre table) was probably made to the design and order of William Adam, a less known brother of the *Adelphi*, who was at times associated with them in their more commercial undertakings and endeavoured to continue their style, business, and professional methods for some ten or fifteen years after their decease. Its date of manufacture one judges to have been about 1800—a period too late to permit the attribution of

its painted decoration to Angelica Kauffmann, Cipriani, Zucchi, or other of the celebrated artists who employed their brushes upon the woodwork designs emanating from the *Adelphi*. It was purchased by the authorities of South Kensington in 1871 for the modest sum of £78, a fraction of its present-day value.

One regrets that the inexorable laws of perspective—other than Oriental—prevent adequate illustration of the table top, upon which the artist has concentrated his skill. A fan-shaped ornament decorates the centre, surrounded by medallions of female figures, enclosed as to its outer margin by a broad floral festooned band.

Sheraton published in his works some schemes for room decorations, but no contemporary complete apartments decorated from his designs appear to be in existence. Nor is this matter for serious regret, since he shows nothing equal to the work of the Brothers Adam, to accord with whose mode in interior decorations his furniture was virtually designed.



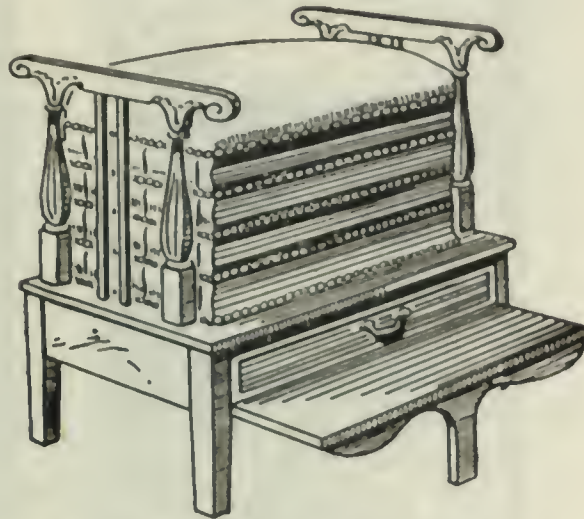


Edwin Foley





Owners of these beneficent inventions, possessing also that eighteenth-century discovery, "a liver," were able, after overnight carousals, to take the prescribed exercise without leaving their rooms. Should this be ineffectual, Sheraton designed for the sufferer a "gouty stool" to minimise his pains.



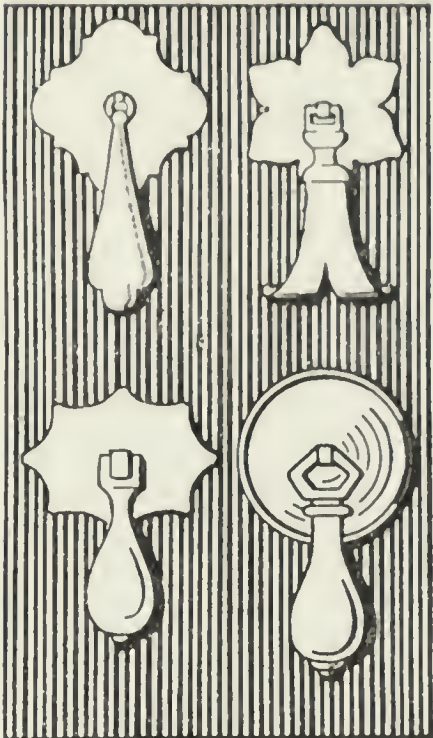
CHAMBER HORSE. *From Design by*  
SHERATON.



# TYPICAL EXAMPLES OF BRASS HANDLES.

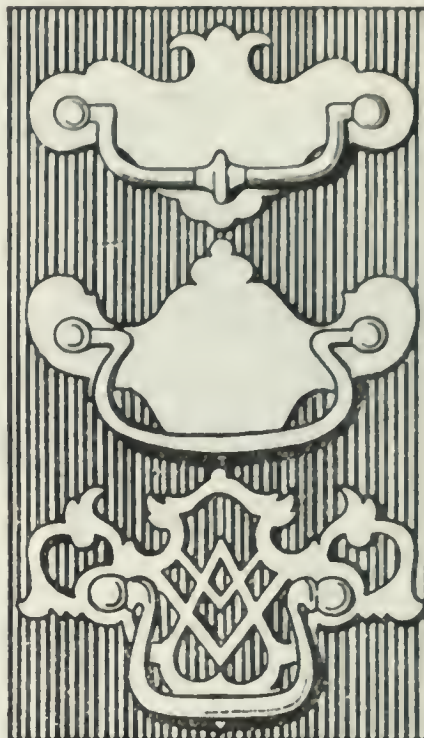
## STUART, Etc., DROP HANDLES.

Drop handles were the earliest forms of brass handles, dating from Charles II. period. They were made in solid form, or hollowed out at the back, and were fixed by looped wires with ends passing through a hole made in the wood and bent on inside of the drawer or door.



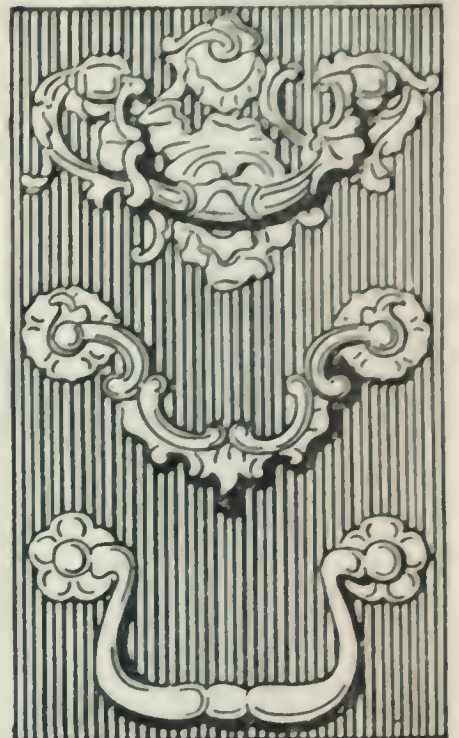
## ANNE-GEORGIAN.

The earliest forms of brass handles fixed at two points to their plates were also fastened to the wood with wires. The plates were roughly chased, and—towards the end of the period—frequently pierced. Owing to the incising for chasing a greater degree of elaboration is noticeable.



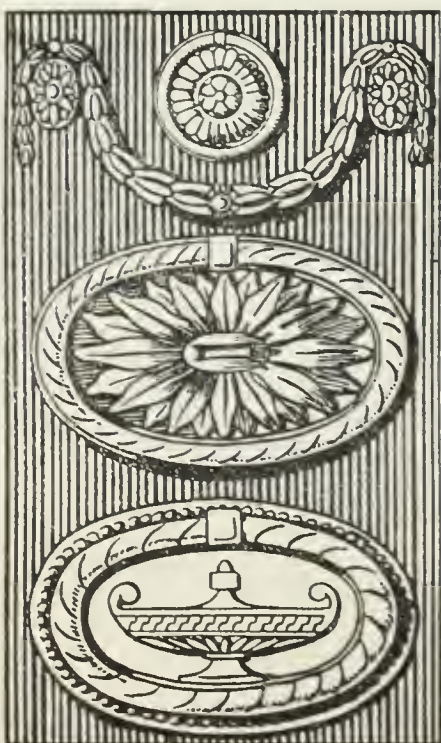
## CHIPPENDALE.

Oval handles, which had been somewhat used in preceding periods, were entirely discarded by Chippendale, who, when using brasswork, endeavoured to design it to accord with the phase in which he was working. Those illustrated show French (rococo) influence. On "Chinese" work Chippendale relied little upon brasswork, usually minimizing its use or avoiding it altogether.



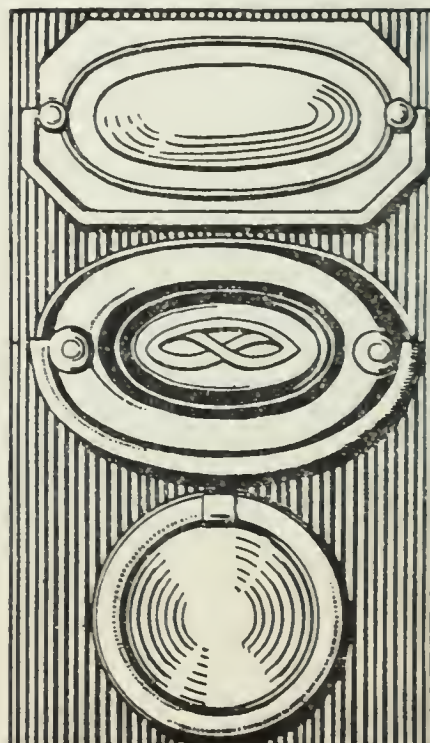
## THE BROTHERS ADAM.

The solid plate was returned to by the Brothers Adam, who applied their *pateræ* husks, vases, and other typical details, usually with delicate elaboration.



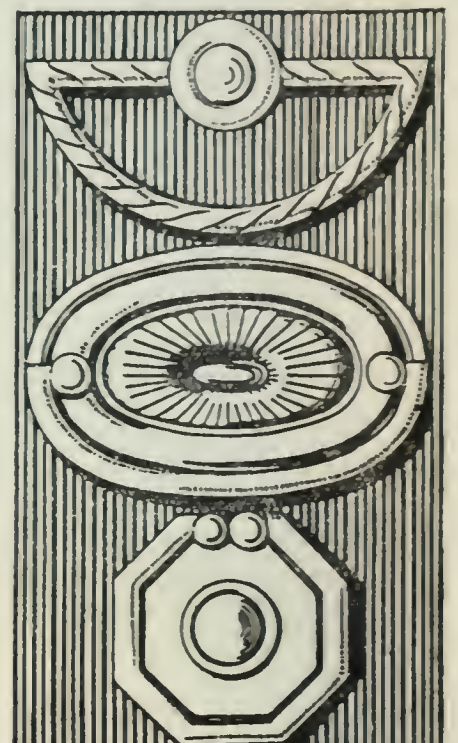
## HEPPELWHITE.

Heppelwhite handles are usually dainty and pleasing in appearance, but share at times the frequent defect of Sheraton's handles—a lack of sufficient strength. Small brass knobs were also used by both Heppelwhite and Sheraton.



## SHERATON.

Early Sheraton and Heppelwhite handles are almost identical in their characteristics. In Sheraton's late or Empire phase, he usually employed a lion's head design, the mouth holding a ring. Early in the nineteenth century knobs of clear or opalescent glass were used at times in preference to brass handles.





## PLATE XCVII

### PAINTED AND INLAID SATINWOOD SIDEBOARD

DESIGNED BY THOMAS SHEARER. CIRCA 1789

Total length, 9 ft. 2 in. ; height, 4 ft. 4½ in. to  
top of pedestals, 4 ft. 10 in. to top of back

### MAHOGANY BRACKET CLOCK

Property of the BANK OF ENGLAND

MORE than one indisputably ancient variant exists of the sideboard illustrated in the appended plate—in addition to many (usually simplified) modern copies ; but none, old or new, exceed in decorative comeliness the design published by the originator of the type, Thomas Shearer, in his *Designs of Household Furniture*.

When bracketing Shearer with Heppelwhite in our synopsis of the latter designer's characteristics we noted the considerable extent to which the late eighteenth-century designers annexed each others' good things. In Shearer's publication will be found the source of several of Sheraton's "inspirations." The design of the sideboard is typical of late eighteenth-century decorative woodwork at the overlapping period of Heppelwhite and Sheraton ; the painted and inlaid urns being similar to a pair at Hursley.

We have now traced the development of the sideboard from the *huche* and sidetable, to the end of the eighteenth century,—when as regards the arrangement of its lower part its features are practically identical with the most usual present-day type.

Apart from the picturesque dresser, always a provincial favourite, little partiality was shown after Tudor days by English designers for the *dressoir* and *credence* forms which prevailed upon the Continent. This is the more noteworthy because, until the conclusion of Henry VIII's reign, the "table of degrees" (described in an inventory of Sir Thomas Kytson's chattels at Hengrave Hall as "a thinge, like stayres to set plate on") was a feature in the great houses.

At Cardinal Wolsey's banquet to the French ambassadors a six-tiered *table of degrees* was set up, the king using one of ten degrees at his nuptials with Anne Boleyn; whilst at Queen Elizabeth's visit to Hatfield a twelve-tiered table of degrees was set up.

In these days of æsthetic freedom one smiles upon learning that the number of these tiers was fixed by royal statute or court etiquette (and rigidly observed in many continental countries), upon much the same principle as prevailed during the Visigothic *régime* in Toledo when the *Atrii* of the nobility were allowed three porticoes only, whilst the *Aula Regia* or royal residence was enriched by four.

One cannot forbear to conjecture the complicated emotions of a socially aspiring twentieth-century British matron, were she informed that her rank did not entitle her to possess a sideboard as numerically imposing in its shelving as that adorning the dining-room of some less wealthy but "better-born" friend!









## THE GEORGIAN PERIOD OF BRITISH DECORATIVE WOODWORK. THE SHERATON SCHOOL, 1775-1810 (Concluded)



DETAIL OF MARQUETTERIE. (TOP PANELS WARDROBE, COLOUR PLATE XCI.)

SHERATON, not to be outdone by the Brothers Adam, illustrated a state bed “suitable to the dignity of a prince and worthy the notice of a king.” The structure is so emblematic and moralistic that it might have been designed by a zealous court chaplain anxious to convert his royal charge. That the monarch might obtain the full benefit of its ministrations, Sheraton provided several pages of explanatory letterpress with footnotes, texts, and translated Greek quotations. Had he been commissioned to make this state bed, as the Brothers Adam were to design theirs, what a change might have come over his fortunes! What changes, too, might have been wrought in the Hanoverian dynasty and the history of this country had the later Georges nightly couched in this moral piece of furniture!

The Georgian monarchs were, however, no great patrons either of art, intellect, or morals; and they might well be excused in this instance. Indeed, its ministrations might have added to George the Third’s mental aberrations.

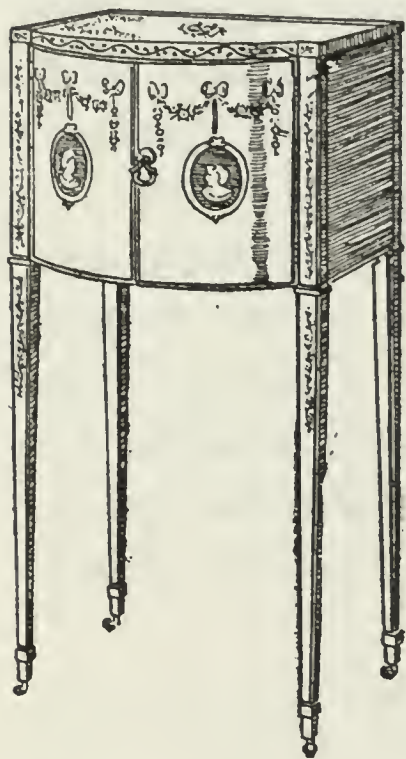
The sofa-bed was virtually the *lit anglaise* of the French style.

The narrow Duchess beds "for single ladies" were formed of three parts of a chair at each end and a sofa stool between them.

Sheraton designed sofa, alcove, and couch beds. A speciality of his were the "twin" beds which he calls summer beds. One of these is shown upon page 179, in our chapter on Beds, together with a "canopy" bed of pronounced "English Empire" design, in two compartments connected by a frame or canopy.

## GEORGIAN DECORATIVE MODES

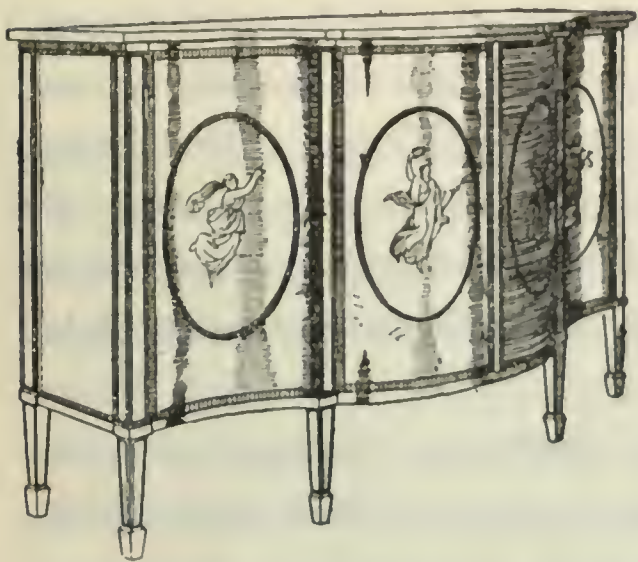
Decorative furniture of late eighteenth-century date stands for a distinctly English interpretation of home life. Broadly speaking, French furniture of the eighteenth century was for show; whilst British woodwork—owing much in its genesis to French applied art—in its intention and ideas was absolutely typical of the more modest and "let's be comfortable" British outlook.



PAINTED SATINWOOD BEDSIDE  
CUPBOARD. Property of W.  
H. SPOTTISWOODE, ESQ.

Sheraton acknowledges the inferiority of the metal mounts upon English furniture, and expresses a wish that "our nobility and gentry" would help to establish a national foundry, "that we might have as elegant brasswork for cabinets in London as they do in Paris." He claims that French cabinetwork would not otherwise "bear comparison with ours, neither in design nor in neatness of execution." In design one cannot endorse Sheraton's claim; but in manufacture English work, if unable to produce such mobiliary masterpieces as those illustrated in our reviews of the Fifteenth and Sixteenth Louis periods, is in its more modest way of equally good manufacture. In smoothly running drawers, in





PAINTED AND INLAID SATINWOOD COMMODE.  
LATE EIGHTEENTH CENTURY. *Property of*  
R. W. HUDSON, ESQ.

accurately fitting doors, and other minutiae of technical finish, which the true workman loves—in all these English work is quite equal to French.

The love of precision ever tends to desiderate, and even create, sharp divisional lines. In treating of the periods of the Brothers Adam, Heppelwhite, and Sheraton, one has to particularly beware of the temptation to apparently simplify by boldly defined demarcations of styles.

Blendings of modes can, however, only be prevented by such drastic measures as the penalising of any continuance of, or suggestion from, the style, upon the death of its author or the monarch with whose name it is associated.

Too much may be made—indeed, has been made—of the differences between Adam, Heppelwhite, and Sheraton work. They exist, and are sufficient to render necessary the difficult task of describing and apportioning a division for each of these three great moulders and exponents of eighteenth-century woodwork forms, but beneath is a distinguishable oneness of trend: the differences are but superficial compared with the unity in essentials.

One might summarise the differences in methods of the great eighteenth-century furniture designers thus: Chippendale and his school relied mainly upon carving for their decoration; the Brothers Adam, debarred in their furniture designs from



INLAID SATINWOOD SIDETABLE. *Property*  
of the DUKE OF BEAUFORT.



the stuck-on composition ornament of their fixed architectural decorations, relied in their earlier manner upon carving and moulding, and in their later on inlays and painted panels; and Heppelwhite, though using both carving and inlays, shared the Adams' partiality for painted furniture. Sheraton, during his best and earlier period, whilst using all these methods, was alone in his decided preference for inlay as a method of expressing ornament.

Had the eighteenth-century English craftsmen thought it worth while, and possessed sufficient ingenuity, to sign or label their works in some fashion which would defy forgery by the modern makers of the antique, how much controversy would have been avoided! In the absence of such proof the author would not care to make affidavit that he has ever seen a piece of furniture undoubtedly of Sheraton's handiwork.

Chippendale and Heppelwhite, as we have seen, were furniture designers and master cabinetmakers who actually made or supervised the production of their own designs in their own workshops. The



LATE EIGHTEENTH-CENTURY INLAID STUDIO  
TABLE. *Property of Author.*

Brothers Adam were architects and designers, incapable of making any of their designs, even had they cared to do so. They were forced to leave the execution of their designs to practical cabinetmakers, such as Chippendale the Third and Heppelwhite. Sheraton was originally a journeyman cabinetmaker, who in all probability worked solely for master cabinetmakers—the trade. As a workman, Sheraton would make to his masters' instructions and to the design or pattern supplied him; for we have no evidence of his abilities in design having been



exhibited, much less recognised, in his native town. The date at which he came to London is, as we have noted, uncertain, as is the length of time during which he worked as a journeyman cabinetmaker in the metropolis; but that he abandoned his bench for his pen and pencil as soon as he could obtain freedom from the workshop—probably within a few months at most after arrival—seems fairly certain. Paradoxical as it may appear, it seems, therefore, extremely likely that the more typical a piece of furniture may be of Sheraton's manner the less likelihood there is that Sheraton was its maker. Sheraton stands for a period, a phase, and the above facts and inferences are in no sense intended to depreciate his influence upon decorative furniture, but to make evident that such influence was entirely that of the designer; that the expression "Sheraton furniture" should mean furniture designed by Sheraton but produced by his contemporary craftsmen, or in the wider sense be employed for furniture of his period and in his manner.

Fortunately, the craftsmanship of surviving pieces of Sheraton's days was of such uniform excellence that the actual maker of a piece of decorative furniture of the period is somewhat immaterial, apart from the added interest of modern association with some worker.

The indebtedness of present-day British decorative furniture to the eighteenth-century designers is greater even than is recognised. One would much like, were it only for such semi-sentimental reasons, to possess an indubitable example of Sheraton's skill in the workshop as well as with the pencil.





## PLATE XCVIII

### LATE EIGHTEENTH-CENTURY DECORATIVE FURNITURE

IN THE DRAWING-ROOM OF R. W. HUDSON, ESQ., PARK LANE, W.

SATINWOOD AND MAHOGANY INLAID PIANOFORTE, WITH WEDGWOOD  
PLAQUES, ORMOLU MOUNTS, PANEL AND STARS, PRESENTED BY  
MANUEL GODOY TO THE QUEEN OF SPAIN IN 1796

Length, 8 ft. 2 in. ; height, 3 ft.  $\frac{1}{2}$  in. ;  
width, 3 ft. 8 in.

#### PAINTED SATINWOOD CHAIRS AND SHAPED CABINET

THE pianoforte forming the centrepiece of the accompanying colour plate is doubly interesting: as a piece of distinctly decorative woodwork and as a reminder of the inner history—dramatic if discreditable—of the Spanish Court, which played no small part among the causes leading to Napoleon's interference in Spanish and Portuguese affairs and the resultant Peninsular War.

Mr. Hudson acquired his piano in Paris; nevertheless its English origin and authenticity is unquestionable, being substantiated by an old print, recently brought to light, giving names and other *data* endorsing the following account and stating that the piano was made by a still existent English firm of that period, for presentation in 1796 to the Queen of Spain by Manuel Godoy, prime minister and ex-life-guardsmen who had so attracted the regard of Her Majesty some years previously that she raised him to practically supreme power, procuring him the title of Prince of the Peace and Chief Minister to

the State, despite the opposition of the most exclusive nobility of Europe.

Without plunging too deeply into the interesting though not strictly relevant history of the intrigues, a few years later, between Napoleon, Godoy, and the rival parties in Spain, which led to England's intervention and the grim struggle of the Peninsular campaign, it is worth recalling that Godoy was to have received one of the three portions into which Portugal was to be divided.

The Royal Arms of Spain are cast and chased upon the ormolu panel at the side of the piano; the Wedgwood plaques and silver stars being rimmed with the same metal.

Though less known, the case of this instrument is quite as interesting in its decoration as that of its celebrated contemporary, the rosewood pianoforte given by the first Napoleon to Josephine, and used by her latter-day sister in misfortune, the Empress Eugénie.





Edwin H. Cole





## REVIEW AND FORECAST

OUR illustrated survey of old and beautiful furniture has ended with the first fifteen years of the last century.

Quite interesting features in the preparation of this work have been the negotiations and visits for sketching to the time-mellowed treasure-houses sprinkled over the kingdom. Until one has carried through such a work one can realise neither its magnitude and difficulties, the wealth of good woodwork scattered over the country, nor the indebtedness of connoisseurs of old work to owners who, whilst zealously guarding their heirlooms, have permitted illustration. Many of these mansions are entirely closed to the public, but a noble residue remains, and one can scarcely conceive more delightful holidays than may be spent in viewing the decorative furniture and woodwork of these old English country houses. The days and hours for viewing having been ascertained, with a little ingenuity a series of trips, each embracing several "stately homes of England," can easily be mapped out.

Before passing to some questions which have been uppermost in conversation during his visits, the writer wishes to reiterate his sense of the uniform kindness and courtesy shown,—from the cottager who over a cup of tea tells the story of the sturdy woodwork relic handed down from his forefathers; to the titled county magnate whose J.P.-engendered cautiousness having been satisfied by references, treats one to a plethora of good things, decorative and gastronomic. How is it, by the way, that one feels "references" inadequate to express one's intense respectability? Is it that one knows oneself

rich beyond appraisement in the most British of virtues? or can it be that in sanest moments one suspects even one's own respectability?

## OLD AND MODERN ART-CRAFT

Be that as it may, conversation usually trended upon such occasions toward the comparison of ancient styles, and contained upon the part of his hosts more or less detractive or pessimistic references to modern design in decorative woodwork.

With this depreciation the author does not agree. It is for other reasons than inappreciation that this work refrains from illustrating or discussing, in other than a general sense, the cabinetwork of the present day. The scope of *The Book of Decorative Furniture* is sufficiently complex. Moreover, its projectors determined to exclude all references to present-day furnishing firms, however eminent, or individuals associated therewith, and thus to assure its readers of an independent treatment of the subject, and avoid risk of misconception or suspicion of advertisement.

That modern British designers and craftsmen are as capable as their predecessors, and are doing their best, under more complex conditions, to worthily continue the sequence of style evolution, is made evident in scores of publications annually. One wishes to express the conviction that the phases of the modern applied art movement are of real significance and promise; and to add that, amidst much that is deplorably inferior in manufacture, cabinet craftsmen of to-day, given adequate opportunities, can produce work as good as have their predecessors.

This made plain, we may, without fear of being classed with those who see only beauty in the past, discuss some factors of the present-day position and future prospects of decorative furniture in this country.

The decadence discernible from the advent of the French



Revolution in both British and continental design, at the close of the First Empire, had effectually "damped down" virility in art for at least fifty years. The harnessing of steam led to an era of labour-saving machinery, industrialism, and technical rather than artistic invention. To describe the design of any piece of furniture as "Early Victorian" is sufficiently damnatory, and to glance through an illustrated record of the 1851 Exhibition or a catalogue of the manufactures of the period, is a form of crude torture to the possessor of average taste.

Ruskin's early writings did not produce any marked effect upon the decorative arts, and it was not until William Morris in the "sixties" had given practical impetus to the movement that the

## REVIVAL IN THE DECORATIVE ARTS

assumed any real importance. Its furniture has been hampered by the commercial system developed during early Victorian days. A system which, in order to enormously multiply the productiveness of labour, necessarily gives precedence to price before design, to the salesman before the designer, has no place for the designer-craftsman. He has therefore almost disappeared, and decorative furniture to-day is consequently produced under far less favourable conditions for invention than those which prevailed in the leisurely days of hand labour.

As an outcome of the competitive stress engendered by the system, and in satisfaction of a public rudderless in the absence of a national distinctive style, an eclectic renaissance of design arose, in which the whole compass of styles is frequently "boxed" in the furnishing of a single house. The woodwork designer of to-day can with truth claim to be a quick-change artist: his inspired pencil must play fantasies on all the historic modes from ancient Greek to Empire, Chippendale, Moresque, *Cinquecento*, or other mode, to the



end that the customer may be a Pompeian in his bathroom despite Vesuvius, a "fine old English gentleman" in his baronial hall despite the extinction of the type, and a courtier of *Le Grand Monarque* in his wife's drawing-room despite the undignified tendency to hurried manners engendered by his motor and daily labours "in the City."

Yet we have it on the authority of George Meredith that the modern malady is sameness, and Art is the prescribed specific! The precise ingredients are not, however, given, and in their absence modern efforts, hampered by commercial ideals, to compound the prescription have not yet been successful.

The typical well-to-do customer, that venerated one,

### THE MAN WHO PAYS,

is doubtless every whit as useful (and beautiful?) as the English baron or the French marquis, with imitations of whose mobiliary belongings he bedecks his home; but he is different, and the accessories of the picture, of which his wife and he are the central figures, should characterise the difference. He frequently realises this fact himself.

Public taste, in its trend towards cosmopolitanism and the breaking down of national barriers, tends also to become bizarre and anarchic, and consequently to place novelty before beauty,—or perhaps one should say rather to find beauty in novelty only, to desire something new rather than something true.

In alleged satisfaction of these tendencies there arose, side by side with an adaptation of historic styles to present-day necessities, modes such as *l'Art Nouveau* of the continental wood designers, who appear to have forgotten that beauty in woodwork is not merely eumorphy—beauty of form; but that abstract beauty needs to be wedded to constructional truth. Fortunately the "freak" in



## PLATE XCIX

### INLAID AND PAINTED SATINWOOD WRITING-DESK CABINET, ORMOLU MOUNTED

STYLE, LATE EIGHTEENTH CENTURY

Formerly in the WILLETT COLLECTION

Length, 2 ft. 6 in. ; height, 4 ft. 2 in.

THERE appears to be more than one embodiment—classifiable, after the fashion of the hymnal, into ancient and modern—of the example illustrated in the succeeding colour plate. Its constructional form sufficiently resembles a design upon Plate XLIV. in Sheraton's *Cabinetmaker's Drawing Book*, published in 1794, to render it practically certain that the designer of the one was, if not the author of the other piece, indebted to it for his inspiration.

Our example, formerly in the Willett Collection, was inlaid in various dark woods, and painted with a large subject picture of *amorini*; the miniature bust surmounting the pedimental-shaped rail at the back, the scrolled rail, the handles, and the central enriched moulding being of brass.

The doors enclosing the centre of the upper part are not seen in our colour plate, as they slide into recesses disclosing pigeon-holes and other fittings incidental to clerical labours, together with a writing desk, the shelf of which can be pulled forward for greater facility of use; the corresponding space in the lower part, having the oval painted with *amorini*, enclosing shelving.











art, as in nature, is usually short-lived, and one's interest in both is mainly commiserative.

The difficulty is not that the skilled and thoughtful designer of to-day is incapable of evolving design based on frank acceptance of present-day needs and aspirations: it is that he is too seldom allowed free expression of his ideas, being usually also, like the craftsman, of compulsion a specialist restricted to one branch.

### SPECIALISM,

if tending to produce greater technical expertness and originality, isolates and is fatal to the fundamental unity.

Items of furniture and decoration are chosen by the average purchaser, if not independently, at least with inadequate reference to the *tout ensemble*.

The purchaser who has no views or ideas on the fitting-up of his home will naturally desire the assistance of an artist who can design and superintend the whole scheme.

He will infrequently find real help from

### THE SALESMAN

—a diplomatist before everything, seldom daring to express decided views upon taste. Tactful and wary, his artistry consists rather in the reconciliation of the diverging tastes of the customer with those of the customer's present or future wife: obtrusive art ideals would sadly handicap him. At most he can but tentatively indicate the most suitable pattern in his estimation, with the knowledge that his indication will be, rightly or wrongly, viewed with suspicion.

### CRAFTSMANSHIP

All the strictures passed upon the inferior and "shoddy" work of the present day should not be laid at the door of the "manu-

facturer" or the workman,—the supply is as the demand, and the public should know that their insistence upon decoration in conjunction with cheapness leads to the adoption of questionable or absolutely bad methods of construction.

## ETHICS

Why should not ethical ideas dominate manufacture as well as conduct? Why should it be wrong to lie in words and not in materials? Good workmanship is of greater importance than ornament: the more the element of cost has to be considered, the more necessary it should be to recognise the artistic and economic values of simplicity and directness. We need have little fear of a scarcity of ornament in the home; pattern on floor, wall, and ceiling is cheaper and easier to obtain than plain surface.

These details being admittedly written to indicate in some measure the causes other than mere mental conservatism rendering present-day decorative woodwork unacceptable to the connoisseur, a comparison between

## MACHINE AND HAND

work is inevitable. Machine work is monotonously smooth and precise; its technical "infallibility" excludes the subtle and charming accidental variations of surface yielded by the old workers' methods and tools,—machined surface cannot apparently even acquire the delicate *patina* with which time will reward hand work.

It would be absurd not to realise the enormous extension of material comfort which has resulted from machinery, but in art crafts man's delight is in man's work, and in the very incidental imperfections which evidence the hand and personality. If only for these reasons, one welcomes all that encourages handicraft, whether it



be the artist-worker, who designs and makes his designs, preserving in fine independence of spirit the old-time traditions of good work amid modern distractions, temptations, and competition, or his humble amateur prototype, the home craftsman.

Indeed, whilst not immediately resultant in the development of decorative woodwork, the educational value of the home arts and industries has been placed by many thinkers even higher than that of the public library. To train the eyes and fingers of its pupils, to fill the idle hours of lads and girls, to revive the old handicrafts which once flourished, and to encourage individuality and justify home pride in home-made personal work of brain and hand rather than shop-bought work, these are objects worthy of stimulation.

The tendency of the home amateur handicraftsman to regard ornament as the only objective is remediable and not so prevalent as formerly. It diminishes in proportion as he is encouraged to take pride in his constructional skill, and to realise the charm of honest, sturdy cabinetmaking.

## DESIGN

It is becoming recognised that design is no occult, mysterious thing, but very tangible and sensible, capable of giving new interest to the commonest object of daily life. Who was it said so happily, that Design is not the offspring of idle fancy; but the studied result of accumulative observation and delightful habit? It is good to realise that merit of "originality" is not novelty, nor the catching of customers: it is fitness and sincerity. To encourage the bud of originality to break through the sheath of precedent is well, but in the modern studio the process is perforce often more reminiscent of the hunting of the snark.

## ORNAMENT OF THE FUTURE

We are not at the end but at the beginning of decorative furniture design: in inlay, for instance, only a tithe of possible colour combinations has been attempted. Some few woods have mysteriously earned almost a monopoly in modern British inlaid work. The woodwork designer of the future will descend to the timber yard and choose actually, from the grain and colour combinations there awaiting him. The writer possesses some twenty samples of delightfully figured and coloured woods from Cingalese forests alone. Of these woods not more than four are known in the practice of the designer, yet all are absolutely suitable for marquetry, and offer a variety of colour combinations.

At present the enterprising timber merchant who ventures to import such woods, and to guarantee their suitability to the conditions of inlaying, is hailed as a new type of lunatic or criminal by the average woodworker.

It would be difficult to gauge the effect upon the future design of decorative furniture resulting from the utilisation of the unexplored wealth of ligneous figure which awaits the open-minded woodwork designer in the less-known woods, and the opening up of the virgin forests of Africa.

Inlay did not stop at Riesener nor Röntgen, nor carving at Grinling Gibbons: with new conditions, new requirements, and new materials, new conceptions will evolve.

In what direction will fresh fields of inspiration for carved ornament be found? The forms of the animal world lie practically "untapped" by relief ornament in wood from Gothic days. Who would not prefer some cunning adaptation of bird or animal, capping a column or peering over a pediment, to miles of meaningless acanthus or other stereotyped leafage? Granted that to render with spirit the characteristics of animal forms demands from the carver—the



## PLATE C

### INLAID MAHOGANY BREAK-FRONT BOOKCASE

Designed by THOMAS SHERATON for "THE  
TIMES" NEWSPAPER, and now the property of  
"THE TIMES" BOOK CLUB

Length, 11 ft. over pilasters; height, 9 ft.  
8 in. to top of cornice, 10 ft. 5 in. to top  
of pediment; depth, 1 ft. 5 in.

### MAHOGANY PEDESTAL CENTRE TABLE

From the "CABINETMAKER'S DRAWING BOOK"  
Published 1791-94

### MAHOGANY HIGH-CASE CLOCK

LATE EIGHTEENTH CENTURY

THIS plate, concluding our series illustrating the beautiful woodwork of other days, necessarily brings to a close also our illustrations of the late eighteenth and early nineteenth century productions of the Sheraton school. One need make no apology for the exclusion of the *Empire à l'Anglaise* phase, since at its best it was but a travesty of the Gallic modes of the Directory, Consulate, and Empire, of interest historically rather than æsthetically. Moreover, one feels a peculiar resentment against the decadent "English Empire" style, since it provided the germs which infected the design of succeeding generations, and in alliance with the altered methods of production produced the furniture (alas! too durable) of our immediate forebears.

It would be unfair to the shade of Sheraton to ascribe to him

the sole or indeed chief responsibility for the "English Empire" mode, since, as we have seen, Thomas Hope and others were far more the originators of the Anglicised version. Absurd to the extreme as were many of Sheraton's later designs, they were produced by a poor and struggling man under the stress of competition.

One will be doing Sheraton—who, despite his quaint admixture of theology and decorative design, brought to bear as wide an outlook and as refined a concept of style as any of his predecessors — no more than justice to gauge his taste by his earlier manner.

That he possessed that dubious gift "the artistic temperament" seems indisputable; and in this connection one learns with interest that an article by him appeared in the first number of the earliest English designers' periodical of which we have cognizance, *The Designers' Magazine*, if, in the absence of any actual copy of the work, we may place reliance upon the accuracy of an alphabetical list of the authors living in Great Britain between the years 1770 and 1803.

The steady increase in prices paid for old examples of the Sheraton school — though but a fraction of those given for the *chefs d'œuvres* of the French eighteenth-century artists in cabinetwork — affords evidence of British appreciation of the style of the last great English eighteenth-century designer.









sculptor in wood—study of and love for his model, will he not be rewarded by a zest for his work, absent when reproducing the hackneyed decorative *formulae*?

## NEW PROCESSES

Who knows what marvels the chemistry of the future may place at the command of the decorative arts! Woods, embalmed mayhap by some process of imperishable preservative glaze, or combined with *laminæ* of metal, stone, or shell, iridescent, scintillating, and palpitating with colour, yet marshalled and controlled in disciplined harmony by the future designer!

The designer may also collaborate with the doctor in designing furniture whose use shall minimise unhealthy, cramped, or stooping postures. Writing and similar tables much in use may well have tops easily adjustable to the different heights most convenient for standing or sitting. Chairs also demand much more study from the same standpoint; for example, the use of a pad about half-way up the chair back is advocated by the medical profession as an aid to a correct sitting posture.

Whilst the designer of the future cannot dissociate himself from the past, its inspiration will be of method and principle, not blind imitation.

The future may also witness the use of power so enormous that the log of wood may become as jelly in the press, stamped to standardised patterns.

Ere long, indeed, this assumption that wood is the inevitable material for cabinetwork may be inaccurate. Steel is already used to a considerable extent, and, although made at present in imitation of woodwork forms, when its distinctive qualities are realised and accepted by designers, decorative furniture of quite artistic design may be evolved. That metal will supplant wood in the higher

spheres of decorative furniture appears extremely unlikely; but it should prove a formidable rival to wood in the office, the bedroom, and the kitchen, since it is washable, being waterproof as well as fireproof and insectproof.

Metal threatens also to form the surface of the walls and ceilings in the hygienic home of New Utopia wherein all corners are rounded, wall meeting floor and ceiling in hollow unbroken curve; the whole apartment being cleaned, heated, and ventilated by electric power.

## CONCLUSION

One hears much as to the preservation of open spaces, and the prevention of overcrowding among the poor; it would also be well if one could by enactment ensure more undecorated space in the average reception-room of the well-to-do, and prevent its overcrowding with frequently inartistic and unnecessary furniture.

If in the competition of the nations there is one art-craft in which England may justly claim a foremost place, it is that of cabinetmaking: of all the applied arts, England need least fear comparison of her cabinet work with that of other lands.

A very interesting list might be compiled of quite respectable people, other than prime ministers, who, ere winning eminence in other fields, have practised either as cabinetmakers or in the crafts allied thereto: Molière, Opie and Romney, and Eugène Beauharnais, are among the cabinetmakers, not to mention Inigo Jones and Burnet; and, among present-day artists, Mr. Seymour Lucas, R.A., and Professor Herkomer among carvers.

In architecture a new school has arisen, germane and significant in its treatment of present-day needs. In interior furniture the same spirit is in evidence.

The outlook for British decorative art is distinctly hopeful:



interest in things of beauty is almost universal. Thoughtful study of the *desiderata* results in furniture, as in architecture, in happy weldings of use and beauty.

These are a few of the reflections which occur. They are recorded in all humility, for it is at once the designer's delight and dilemma that the canons of taste dominating his work frequently elude the bondage of words. Without pretence to especial profundity, the author and artist has at least realised that utterance is usually but the froth of thought, not to be despised since it contains some small modicum, but patently inadequate.

It will, he ventures to hope, at least be evident that *The Book of Decorative Furniture* has been largely actuated by a loving study of decorative woodwork in its many aspects, and by a desire to assist in the revelation of its fascinations.

EDWIN FOLEY.

August 1911.

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*In so large a work as THE BOOK OF DECORATIVE FURNITURE a brief personal paragraph may be permitted in conclusion. The setting of this work will speak for its publishers, but I desire to express thanks to my son Conrad for assistance in sketching many of the black and white illustrations; and my deep gratitude to two good friends, veiling their personalities under the initials L. M. F. and W. E., for suggestions and no less useful encouragement, without which I could not otherwise alone have effected this work.*

E. F.





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# GLOSSARY OF TERMS

(Reference to Index will be found of further assistance)

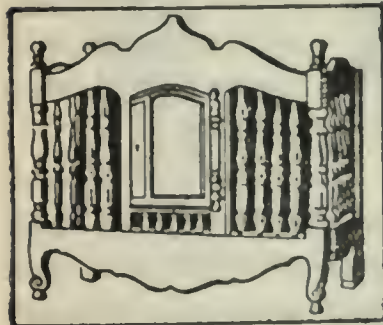
**ACANTHUS**—A plant whose leafage formed the favourite carved ornament upon the capitals of the Corinthian and Composite classic orders. Its use in carved and inlaid decoration has been continuous from the Renaissance. See chapter on Modes of Ornament and the Renaissance in Italy.

**ACORN TURNING**—A knob or pendant of similar shape to the acorn, chiefly used in Stuart period.

**ADELPHI**—The Brothers Adam, "The Adelphi Duumvirate."

**ADZE**—A woodworking tool: formerly more employed for obtaining smooth surfaces of timber.

**ALMERY** (AMBRY, AUMBRY, AUMERIE, etc.)—A



cupboard, chest, or enclosed recess. In old woodwork usually restricted to such receptacles when used as dole cupboards, for food remnants to be distributed to the poor. Usually perforated in some degree to admit air.

**AMORINI** (*Ital.*)—Cupids.

**ANTHEMION** — The conventionalised Grecian



honeysuckle decoration. Although occasionally used by Chippendale, its popularity in England virtually commenced when it was adopted by the Brothers Adam and subsequent eighteenth-century woodwork designers.

**ANDIRONS** (HANDIRONS, AWDYRNES, etc.)—Two metal uprights, usually ornamental, connected by horizontal bars with legs behind. Used to support the extremities of logs whilst burning, and also to hold up the ends of spits.

**ARABESQUE**, *i.e.* in the Arabian style—Usually applied to designs composed chiefly of floriated scrolls. Of ancient and eastern origin, thence adopted by the artists of the *cinquecento*, the arabesque was introduced into English furniture in Tudor days, and became a favourite decorative detail, in carving or inlay, throughout the Stuart, William and Mary, and Queen Anne periods. The Brothers Adam chiefly among eighteenth-century designers used the arabesque.

**ARCHITRAVE**—In woodwork the outer mouldings forming the frames of doors and windows. In architecture the part of the classic entablature which rests immediately upon the columns.

**ARK**—A chest, box, or coffer, usually mounted on short legs and with a lid or cover of an arched shape. Probably a partial survival of the form of the dugout trunk. Langtoft quotes the Testament of John Preston, 1400: "J. Flawndisark" (1 Flanders Ark), "To ye ordre of Cisteaus he gaf two thousand mark . . . to lay up in arke."

**ARMOIRE** (*Fr.* for Cupboard, *Lat.* Armarium)—Originally any strong receptacle for storing valuables. In the nomenclature of cabinetwork applied to a large press, wardrobe, or other movable piece, mainly enclosed and of continental origin.

**ARRIS**—A sharp edge at the junction of two surfaces in wood.

**ASTRAGAL**—Originally applied to a small bead (*q.v.*) moulding upon classic columns. In woodwork

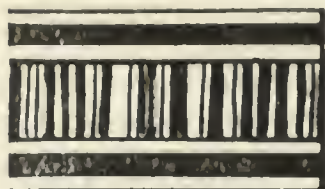


especially descriptive of the overlapping moulding placed at the junction of a pair of doors to exclude dust.

**BAHUT** (*Fr.*)—A trunk, chest, or coffer.

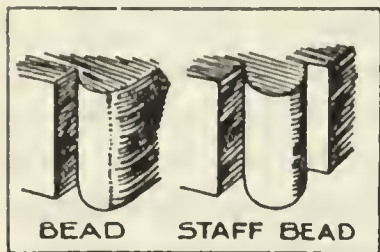
**BALUSTERS** ("BALLISTERS," BANISTERS)—Small columns, usually turned and placed side by side, as supports to rails or other upper structures.

**BANDINGS**—Inlaid lines of different coloured woods largely used in the Louis xv. and Louis xvi. styles, and (probably thence) adopted by the Brothers Adam, Heppelwhite, and Sheraton schools.



**BAROCCO, BAROQUE** (*Ital.*)—The Italian architectural equivalent of the French rococo; like that term, used to describe exuberantly ornate decoration.

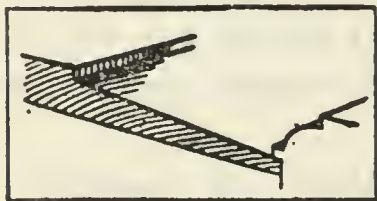
**BEAD**—A small moulding, semicircular in section, similar to the astragal and largely used in cabinet-work. When level with the surface but separated therefrom by sunk fillets, is called a quirk-bead; when raised is known as a cock-bead; and when placed upon the edge is described as a return-bead, an angle-bead, or staff-bead.



**BEAUFETT** (*BEAUFAIT*, etc.)—See Buffet.

**BERGÈRE**—See Chaise Bergère.

**BEVEL**—In cabinetwork a sloping or canting away of the edges of a panel or other surface of wood or glass, in order to diminish the size of that surface and obtain light and shade.

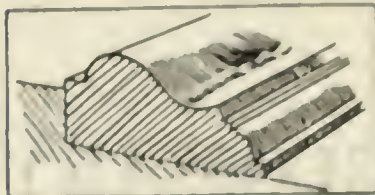


**BIBLE-BOX**—See Desk-Box.

**BISELLIUM**—An ancient Roman seat for two persons.

**BOMBÉ** (*Fr.*)—*i.e.* swollen at front or sides. In decorative furniture applied to commodes and other solid pieces of outwardly curving, "bulging" form. Characteristic of Louis xv. furniture.

**BOLECTION** (*BALLECTION*)—A rebated ornamental moulding comprising members raised above the surface of the framework to which it is applied.



**BOULLE** (*BOULE*, "BUHL")—A method of ornament named after, chiefly invented and perfected by, André Charles Boulle, the officially appointed cabinet-maker and *marqueteur* to Louis xiv. See Chapter on Modes of Ornament.

**BREAK**—A projection or recession in the plan of a cornice, plinth, or other detail.

**BUFFET** (*BEAUFAIT*, *BEAUFETT*, *BOFET*, *BOUFET*, etc.)—A term generally but somewhat loosely employed to designate any piece of furniture — whether sideboard, side-table or cupboard—used for displaying plate or china. The term is also applied to cupboards, as in illustration, built into the sides of rooms and designed to accord with the panelling.



**BUREAU** (*Fr.* *Buroe*, *Buerow*, etc.)—First mentioned in American colonial advertisement in *Daily Post*, January 1727 (Dr. Lyon); "A cabinet or chest of drawers or scrutoir for papers or accounts" (Bailey's *Dictionarium Britannicum*); "A thicke and coarse clothe of a brown, russett, or dark mingles colour. Also the table that's within a court of audience, . . . belike because 'tis usually covered with a carpet of that cloth borril" (Cotgrave's *French and English Dictionary*, published in 1611).

**CABOCHON** (*Fr.*)—A plain space, usually convex in section and of oval or haricot outline. Reserved, *i.e.* enclosed, within an ornamented frame.

**CABRIOLE** (*Fr.*)—Literally a leap or curvet. Curved legs whose "knees" or upper parts are convex, *i.e.* slope outwardly, and whose "ankles" or lower parts curve inward.



**CACQUETEUSE** (*Fr.* Cackler, Rattler—*CONVERSATION, COQUETOIRE, CHAISE DE FEMME*)—Narrow high-back chairs of French origin.

**CANT**—A bevelled or inclined surface.

**CAPITAL** ("CAP," *CHAPITER*).—The curved or moulded members forming the head of a column or pilaster.

**CARCASE**—The "body" or enclosed part of a box-like piece of woodwork.

**CARTOUCHE** (*Fr.*)—A decorative device originally based upon an unrolled scroll.

**CARYATIDES** (*Gr.*)—Decorative supporting posts or pilasters, capped with carved adaptations of female figures. Classic history attributes the *caryatide* to the period of the capture of Carya by the Greeks, when its women, being made slaves, became the original models for these supports; in much the same fashion as, in ancient Egypt, the thrones were supported by carved figures of captives (*vide* vol. i. p. 7). Adaptations (usually crude) of the *caryatide* were much favoured in English decorative furniture during the Tudor and Stuart periods, and upon fixed woodwork throughout the sixteenth, seventeenth, and eighteenth centuries.



**CASSONE** (*Ital.*)—A coffer or chest, usually understood to imply a marriage coffer of decorative character.

**CAVETTO**—See Mouldings.

**CERTOSINA** (*Ital.*)—So named after the *Certosa del Pavia*, whose monks were especially famed for their skill in the art. A variety of *tarsia* decoration, in which bone or ivory was inlaid into walnut, ebony, or other dark wood. Similar ivory inlaying was practised long ere the Christian era; its use was revived in Venice in the thirteenth century. The designs in the earlier *Certosina* work were strictly geometrical. See chapter on Modes of Ornament.

**CONVERSATION COQUETOIRE**—See *Cacquetteuse*.

**COURT CUPBOARD**—A short cupboard.

**CREDENCE**—A term frequently employed loosely and indifferently by both old and modern writers to describe any of the several pieces of furniture used for carving meats and displaying plate, but preferably restricted to such pieces of decorative furniture when of continental and ecclesiastical origin. A chest upon legs, to which a shelf was attached.



The forerunner of the modern sideboard.

**DAÏS**—The raised platform at one end of the hall reserved for the master of the household, his family, and guests.

**DARBY AND JOAN SETTEES**, or Love-Seats—Small settees or seats for two; the backs being usually similar to two connected chair-backs.

**DAYBEDS**—Late Tudor, Stuart, and early eighteenth century forms of couch. Doubtless dating their popularity in large measure from the abolition of the bed from the parlour, when they were employed as substitutes. Caned at first, daybeds were subsequently up-



holstered. Were supplanted by the upholstered settee and sofa.

**DENTILS** (*Lat.* *Dens*, a tooth)—Rectangular blocks with spaces between, placed usually upon cornices.

**DESK-BOX** (*BIBLE-BOX*)—A seventeenth-century box for holding writing materials and books. Bibles, being possessed by few, were also preserved in boxes of this type. The lids were often left plain for greater convenience in writing.



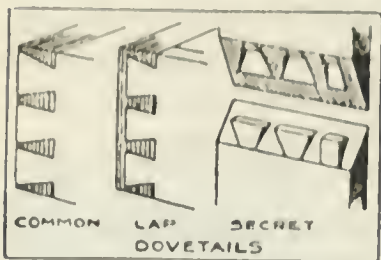
**DIOPHROS**—The ancient Greek stool.



DOLE CUPBOARD—See Almery.

DOSSIER (*Fr.*)—A mediæval high-backed bench, usually canopied, for three or more persons; also used as a bed.

DOVETAIL—A constructional detail owing its name



to its resemblance to the tail of the dove. Chiefly employed to unite the fronts and sides of drawers, boxes, and similar woodwork.

DOWEL—A circular piece of wood for joining two pieces of woodwork by inserting into holes of the same size bored in each, the dowel being secured by glue.

DRAWING TABLE—An early form of extension

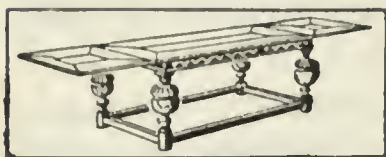


table in which the size of the top was increased by drawing out flaps supported upon runners.

DRESSER (*Fr.* Dressoir)—A piece of furniture upon which plates and drinking vessels were *dressé*, i.e. set up, or displayed.

DUCHESSE SETTEE—The English equivalent of the Chaise Longue.

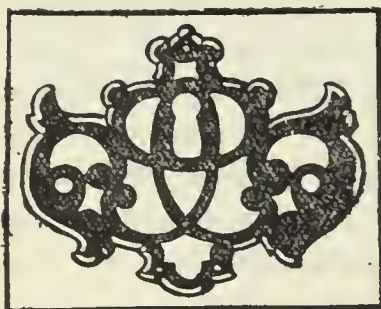
"DUGOUT"—A term applied to early forms of coffers (as to boats), which were hollowed out of the solid log.

ÉBÉNISTE (*Fr.*)—The French designation of a skilled cabinet craftsman.

ECHINUS (*Lat.*), or "Egg and Tongue"—An enrichment of mouldings, consisting of "eggs" and darts or "tongues," alternately disposed.

ENCOIGNURE—A small corner "table."

ESCUTCHEON—In heraldry a shield "charged" or



decorated with armorial or other devices. Frequently such escutcheons are carved upon furniture, but more usually in decorative furniture a shaped plate or brass fitting for a key-hole is implied.

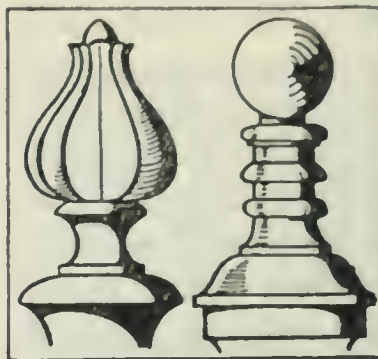
ESCRITOIRE (*Fr.*), SCRUTOIR—A piece of furniture designed for writing, and fitted up with conveniences therefor. The term is preferably restricted to upright-flap pieces of the French type and those with cylindrical lids.

FALDSTOOL—A portable folding stool.

FARTHINGALE CHAIR—An upholstered chair of early Stuart period without arms, for the use of ladies wearing the enormous crinolines then known as "farthingales."

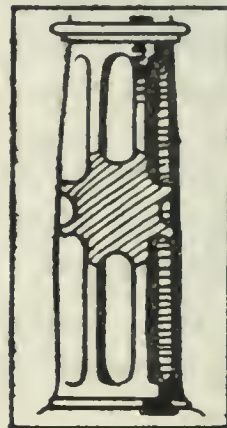
FAUTEUIL (*Fr.*)—An arm-chair of French design open under the arms, in contradistinction to the *Bergère*.

FINIAL—A bulb, turned or carved knob, vase,



animal, bird, or similar ornamental device crowning the cornices in architecture and the tops of pieces of furniture of decorative character.

FLUTES—Decoration by means of parallel grooves or channels sunk in columns and pilasters, or disposed in upright rows upon friezes, drawers, and other horizontal spaces. Flutes are said to be "cabled" when convex mouldings or similar details are inserted in their lower parts. Husks and "beads" are also frequently placed within flutes, to occupy almost the entire hollow space.



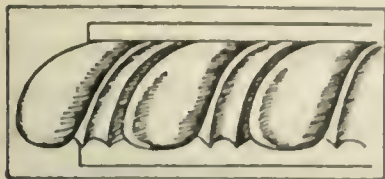
FOIL—A Gothic term for the intersecting points at the junctions of circular arcs. The trefoil (3-foil), quatrefoil (4-foil), and cinquefoil (or 5-foil) are the most usual forms.

"FRET"—A method of ornament in which pattern is formed by cutting through thin strips of wood or other material. See chapter on Modes of Ornament.

FRITHSTOOL—A round stool used in Anglo-Saxon times.



GADROON, GODROON—A carved moulding com-



posed chiefly of beadings, cabling, and hollows, chiefly used upon table tops and chair edges.

GARDE MEUBLE (*Fr.*)—See Mobilier National.

GARDEROBE (*Fr.*)—Originally a small apartment in which clothes were stored. In cabinetwork the French equivalent of the wardrobe; also applied upon the Continent to a piece of furniture holding toilet necessities.

GIRANDOLE (*Fr.*)—An ornamented branched candlestick for clusters of lights. Its design is frequently arranged in imitation of bunches of flowers.

GLASTONBURY CHAIR—An X-framed ecclesiastical Gothic seat with sloping panelled back. Stated to have been first used by the Abbots of Glastonbury. Its most characteristic features are its arms, of a drooping curve in which the priest's vestments may rest without discomfort to their wearer.

GROTESQUE—In woodwork nomenclature usually applied to heads and figures whose decorative effect is obtained by distortion or exaggeration of details.

GUERIDON (*Fr.*)—A stand for lamp or vase with flowers, adapted from the antique and usually carved and gilt.

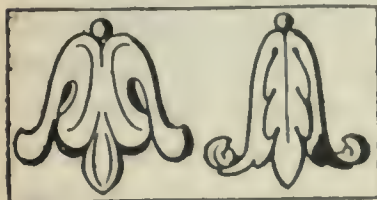
GUILLOCHE—A banded enrichment, consisting of interlacing circles, usually enclosing *pateræ* or similar ornament.

"HIGHBOY" (*Fr.* Hautbois)—A tall chest of drawers (also called a "Tallboy").

HUCHE (*Fr.*), HUTCH—A simple form of chest.

HUCHIER (*Fr.*)—Originally the maker of *huches* or trunks. The term was extended during the sixteenth century to signify also a joiner and furniture-maker.

HUSKS—A decorative detail (possibly derived from



the outer covering of the nut when burst open), associated in France with the Louis XVI. style. Even more employed in English decorative furni-

ture by the Brothers Adam. Adopted by their successors in woodwork design.

INCISING—Decoration by means of sunk ornamental lines. See chapter on Modes of Ornament.

INLAY, INTARSIA (*Ital.* Interserere, to insert), MARQUETRY (*Fr.* Marqueterie)—Flat coloured decoration practised from time immemorial, produced by patterns formed of different woods and other materials being inserted level with the surface into panels or other constructional "grounds." In *Intarsia* the design is sunk into the solid panel or other ground. In *Marqueterie* the design is inserted into corresponding holes in a thin wood panel or veneer, which is then glued to the piece of furniture. The inserted pieces and panel forming the pattern are, when economy is studied, as thin as practicable, both to lessen the cost of materials and that several thicknesses may be sawn through at one operation. See chapter on Modes of Ornament.

"JAPANNING"—A method of painting cabinetwork, originally in imitation of the lacquer decoration of Japan and China. See chapter on Modes of Ornament.

JOINED, JOYNED, JOINT—An old English term for furniture of other than the simplest character, and therefore made by a skilled woodcraftsman, the joiner or joiner, the equivalent until Stuart days of the cabinetmaker. Joined furniture of olden times was fixed together by the old enduring methods of dowel, mortise and tenon, and was innocent of glue or nails.

KLISMOS—The ancient Greek chair.

"KNOCK OUT," THE—Auction room parlance for a conspiracy of silence, whereby dealers at a sale obtain goods at cheaper prices by abstaining from bidding against one of their members, deputed to buy certain lots. At a subsequent private re-sale between these dealers the highest bidder becomes the possessor, the upset price being that given by the purchaser at the sale; the additional sum given being divided between all the parties, including the purchaser. At sales where the bidders outside this combine are ignorant of the real value of some choice lot, large sums can thus be made by the members of the "knock out."

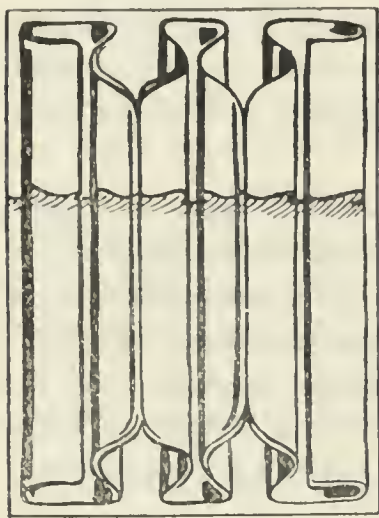


**LACQUER**—A decorative process (of Eastern, probably Chinese, invention) whereby successive coats of a resinous substance are applied, in conjunction with metals and colours, to the surfaces of woods and other materials. Brilliant effects of exquisite design and finish were obtained by the early Japanese and Chinese workers. European demand has led to commercialism and the decadence of the art. The term lacquering is more usually employed in England to describe the varnishing of mounts and other brasswork with a coating of shellac and methylated spirits, to produce a greater resemblance to gold and gilding. See chapter on Modes of Ornament.

**"LADDERBACKS"**—Chairs with successive and similar horizontal slats or rails.

**LAMBREQUIN** (*Fr.*)—A hanging drapery placed at the top of a window or round the top of a bed.

**LINENFOLD**—A carved or painted pattern of ecclesiastical origin and late Gothic period. Resembling folded linen, it is said to have been emblematic of, and derived from, the folds of the veil covering the chalice containing the Host, or the cloth placed over the consecrated bread at the communion. Apparently of Flemish origin, "linen-fold" patterns were a



favourite form of carved panel enrichment in England from the last quarter of the fifteenth century until the early part of Queen Elizabeth's reign upon movable furniture as well as fixed wainscoting.

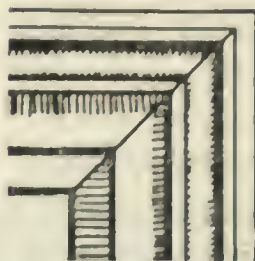
**LIVERY CUPBOARDS** (*Fr.* *Livrer*, to deliver)—Fixed and movable cupboards in which food and other requisites were placed. Especially employed for servants' allowance or livery and for "livery" suppers for those who required food to be delivered to them in their bedrooms.

**LOVE-SEATS**—See Darby and Joan Settees.

**MARQUETRY, MARQUETERIE**—(*Fr.* *Marqueter*, to mark or spot)—See Inlay.

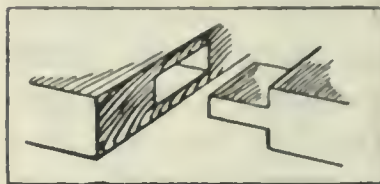
**MENUISIER** (*Fr.*)—Joiner, cabinetmaker.

**MITRE**—The line of junction at the intersection of mouldings. Usually, but not necessarily, this line is at an angle of forty-five degrees. Chests and cupboards of late seventeenth-century are frequently instances of the decorative effect obtainable by mitreing mouldings in geometrical patterns.



**MOBILIER NATIONAL** (*Fr.*)—The national collection of decorative furniture used in the State palaces. Its headquarters and museum-storehouses are located near the Champs Elysées.

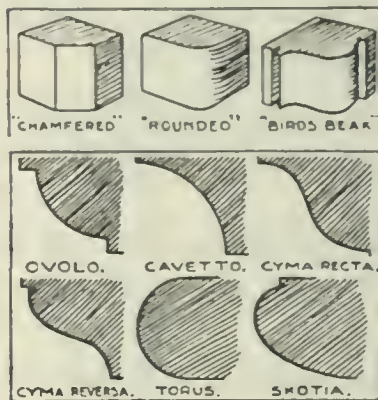
**MORTISE AND TENON**—The strongest method



of joining together two pieces of wood, by forming on one a square hole (the mortise) into which a projection (the

tenon) on the other piece exactly fits.

**MOULDINGS**—A term applied to varieties of



contour or outline worked upon the edges and other parts of woodwork to mollify or soften their severity of form. Mouldings are roughly divisible into Gothic and Classic, the latter being chiefly used in decorative woodwork. Chief among the

Classic forms is the undulating or "wave" moulding known as the *cyma recta* when used with its hollow part uppermost, and as the *cyma reversa* or "ogee" when the round portion is at the top. The carved enrichment of mouldings has been practised from the earliest of architectural periods.

**MURREY**—Mulberry colour.

**NONESUCH CHESTS**—Chests ornamented with simplified inlaid representations of Henry the Eighth's Palace of Nonesuch built at Cheam, and mentioned by Pepys and Evelyn.

**OGEE, OGIVAL**—See Mouldings.



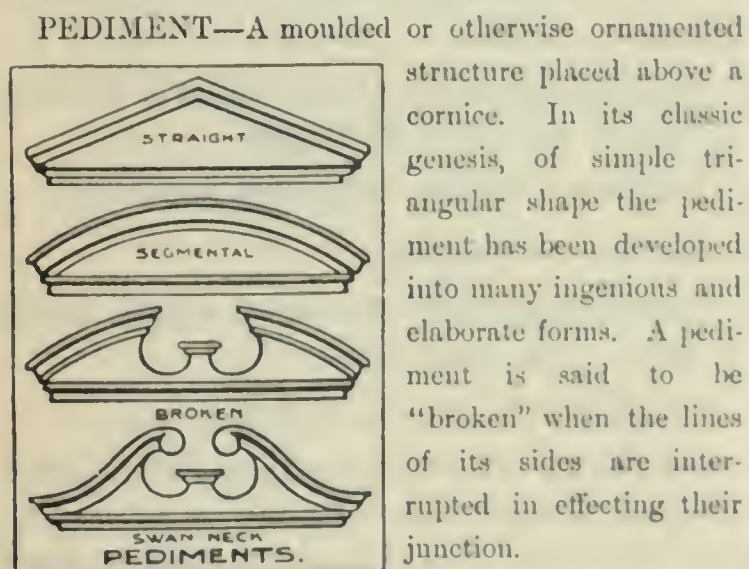
ORMOLU (*Fr.*)—A combination to imitate gold. Brass and zinc cast together for decorative mounts. See chapter on Modes of Ornament.

OVOLO—See Mouldings.

PARQUETRY—(*Fr.* Parqueterie)—Flat, inlaid decoration resembling marquetry, but composed of pieces of the same kind of wood throughout, and usually of geometrical design. The term *parquet* is, in England, generally restricted to this mosaic of woods when employed as flooring.

PATERA (*Lat.*)—A plate-like vessel used at Roman sacrifices to the gods. Introduced as an ornament upon friezes with festoons and other devices. Thence the term has been adopted in decorative furniture for circles and ovals, carved or painted. *Pateræ* are most frequently placed upon friezes with flutes between, and at the corners of door panelling, or upon the squares at the tops of pilasters, and are particularly associated with the Brothers Adam and the Louis XVI. styles.

PATINA (*Ital.*)—The "bloom" or thin cuticle on the surface of old woodwork. See chapter on Woods.



PIETRA DURA (*Ital.* Hard stone)—An inlay of *lapis lazuli*, pebbles, jasper, and other stones or marbles applied to decorative furniture, usually of ebony, from the days of the Italian Renaissance.

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PILASTER—A flat column, almost invariably of lesser thickness than its width, attached to the face of a plain surface, mainly as an ornamental support to an arch, cornice, or other superstructure.

PLAQUE (*Fr.*)—A medallion of porcelain applied as decoration to woodwork.

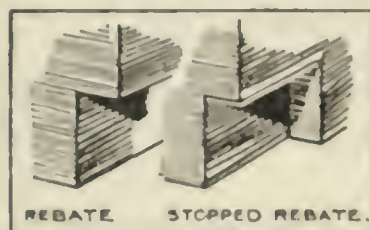
PRIE-DIEU CHAIR (*Fr.*)—A form of high-backed chair, capped by a straight narrow shelf, rail, or pad, upon which the user may rest his arms, whilst kneeling upon the seat for devotional purposes.

QUARRELS—Panels of glass in windows or doors, usually diamond or rhomboid in shape. The word is sometimes extended to glass panes upon eighteenth-century bookcases.

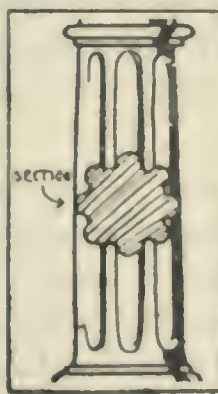
QUYSSHONS, QUYSYNS — Old terms for cushions.

RAINÇEAU (*Fr.*)—An ornamental device—especially favoured by the Brothers Adam—composed of interlacing stalks of acanthus or other leafage.

REBATE, "RABBET"—A constructional detail consisting of a groove formed on the edge of a piece of framing in order to receive another piece of wood.



REEDED—Decoration by means of parallel lines of raised wood, usually placed in rows upon friezes, legs, and other plain spaces or encircling columns. Reeding is, in section, similar to beading and the reverse of fluting, in conjunction with which it is at times employed.



RIVEN—To split, to cleave.

"The scolding winds have rived the knotty oaks."  
"Brutus hath rived my heart."

Wood was riven by the adze in mediæval days.



ROCOCO (*Fr.*)—The Gallic equivalent of the florid



*Barocco or Baroque* style of Italy and Spain. Compounded from *rocaille* (rockwork) and *coquille* (shell), of which its characteristic ornaments were chiefly composed, together with the edge outline of dripping water.

"ROMAYNE" WORK—Early Tudor adaptations of Renaissance detail.

ROUNDABOUT CHAIR—A corner chair.

SCAMNUM—A Roman bench.

SCROWLED—Carved.

SCRUTOIR, SCRIPTOIR — See *Eseritoire* and *Bureau*.

SEIGNEURIAL CHAIR—A stately high-backed seat for the master or *seigneur*. The lower part was frequently enclosed to form a locker for storage.

SPANDREL, SPANDRIL—The triangular space formed between a rectangle and the sides of an arch which it encloses.

SPINDLES—Small pillars usually placed in rows to form "galleries."

SPLATS, SPLADS—Central perpendicular members forming the main part of the backs of Hogarth and other chairs, and connecting the top with the bottom rails or the frames of the seats.

STRETCHER—A strengthening frame linking the lower part of legs of tables, chairs, or other furniture. Straight or shaped in outline, moulded or square in section. The stout stretcher rails placed upon Tudor seats and tables also served to keep the feet from contact with the damp and dirty rush-strewn floor. See chapter on British Homes of Other Days.

SWAG—A form of dropping ornament similar to a festoon, composed of flowers, fruit, or drapery.

SWEEPFRONT—Curved front.

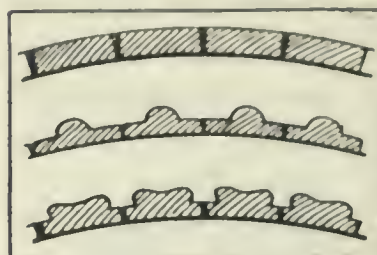
TABERNACLE FRAMES — An architectural frame composed usually of columns or pilasters, entablature and pediment surrounding a door, window, niche, or similar structure.

TABLE DORMANT (*Fr.*)—A long table placed in the hall during the Middle Ages, probably on a dais, and chiefly used for dining.

TABOURET (*Fr.*)—A stuffed stool of continental origin.

"TALLBOY"—See *Highboy*.

TAMBOUR (*Fr.*) FRONTS are flexible shutters



formed of narrow strips of wood abutting, and held together by canvas at the back. Running in curved or straight grooves, tambours open and close in similar

fashion to the revolving shutters of shop windows.

TAPERING—Diminishing.

TARSIA—See *Inlay*.

TENON—See *Mortise*.

THERMING, THURMING—A process of turning whereby the effect of square moulded work is obtained. A tapered form of foot or support upon the square legs of tables; particularly favoured by late eighteenth-century wood-workers.

THRESTULE—A three-footed support of the board or "trestle" table of the Middle Ages.

THROWN CHAIRS—Chairs with turned work.

TORUS—See *Mouldings*.

TRAPEZOPHORON—The carved support, usually of marble, of the antique table.

TRICLINIUM—The Roman dining-room.

TRUSSING CHESTS—Portable mediæval "safes." Of wood, provided with rings through which poles were passed, and slung between two mules or horses for transit.

TWIST TURNING is that in which the undulating or other members run diagonally across the column; not horizontally across as in the usual variety.



**VARNISH**—Transparent resins mixed with drying oils and applied to preserve cabinetwork, and heighten by glazing the distinctive colour and grain of the wood.

**VENEERING**—The process of gluing to the face of ordinary woods thin pieces of more valuable or varied wood. Known to continental craftsmen from an early period. First used in England, otherwise than as *marqueterie*, in the "Walnut Age" of Stuart days. See chapter on Modes of Ornament.

**VERNIS MARTIN** (*Fr.*)—Martin's varnish was an imitation of the Eastern lacquer, invented by a French carriage-painter of that name. The panels

thus prepared were decorated *à la Boucher*, Watteau, or Lancret. See chapter on Modes of Ornament.

**VOYDER** — A wooden turned bowl, in use until late Tudor days, in which discarded food was placed. *Voider* is also a somewhat obsolete term for a butler's tray.

**WAINSCOTING** — Oak panelled work lining the walls. A corruption of the Dutch *Wayschot*, foreign oak having been much employed for the purpose.

**WINDING** or warping in timber is a result of unequal shrinkage in drying.

**WROUGHT, WROT**—Worked or planed.





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